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THE MUSICAL MAINSTREAM

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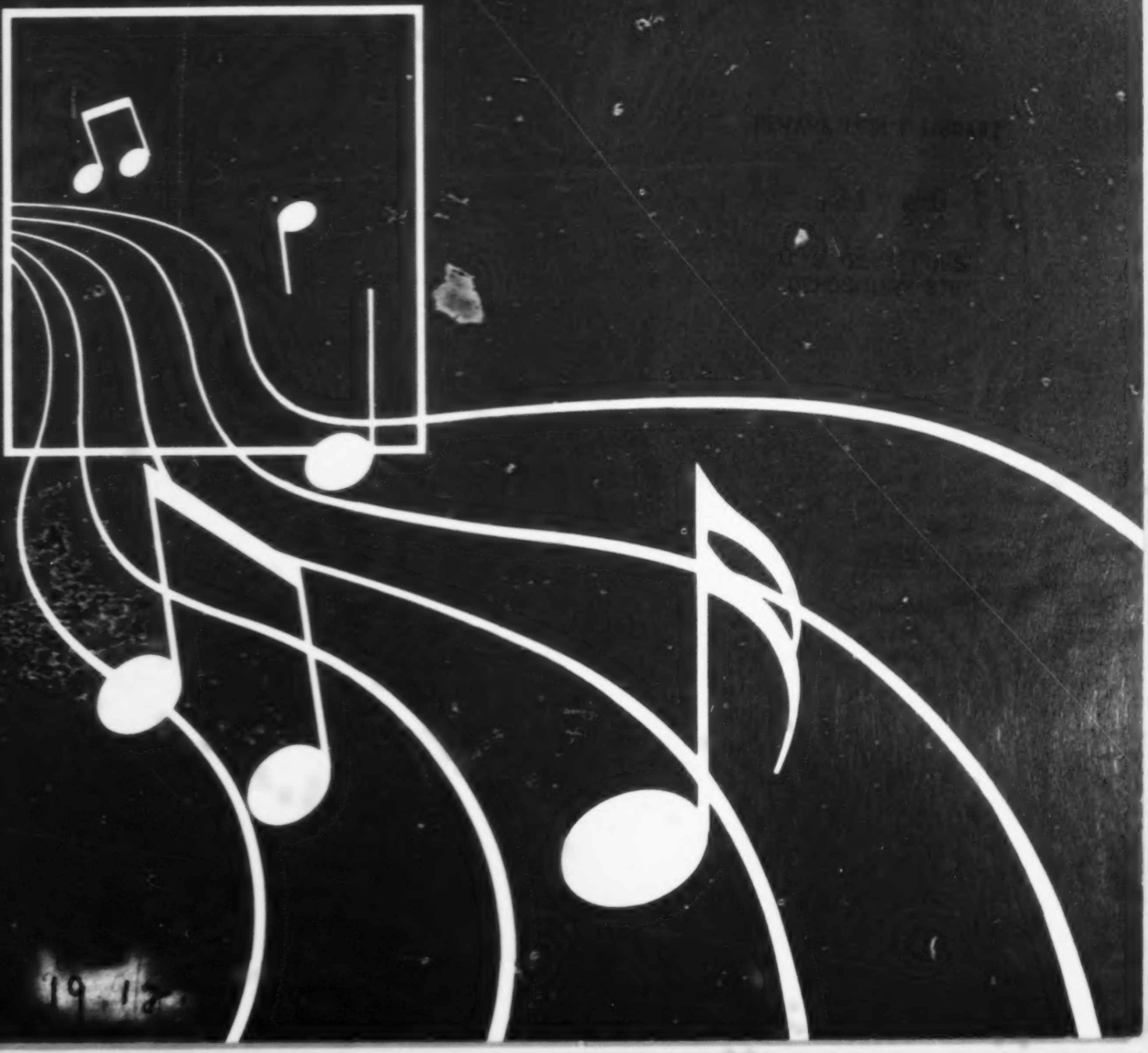

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TO THE READER

The Musical Mainstream is a bimonthly magazine produced in large-print, braille, and cassette (15/16 ips) formats by the Library of Congress.

The magazine contains several types of information. "Selected Reprints" is comprised of articles reprinted from national music and news periodicals. The "Features" section carries updated information about the music program and original articles of interest to blind and physically handicapped individuals. Additions to the NLS music collections are listed under "New Music Materials."

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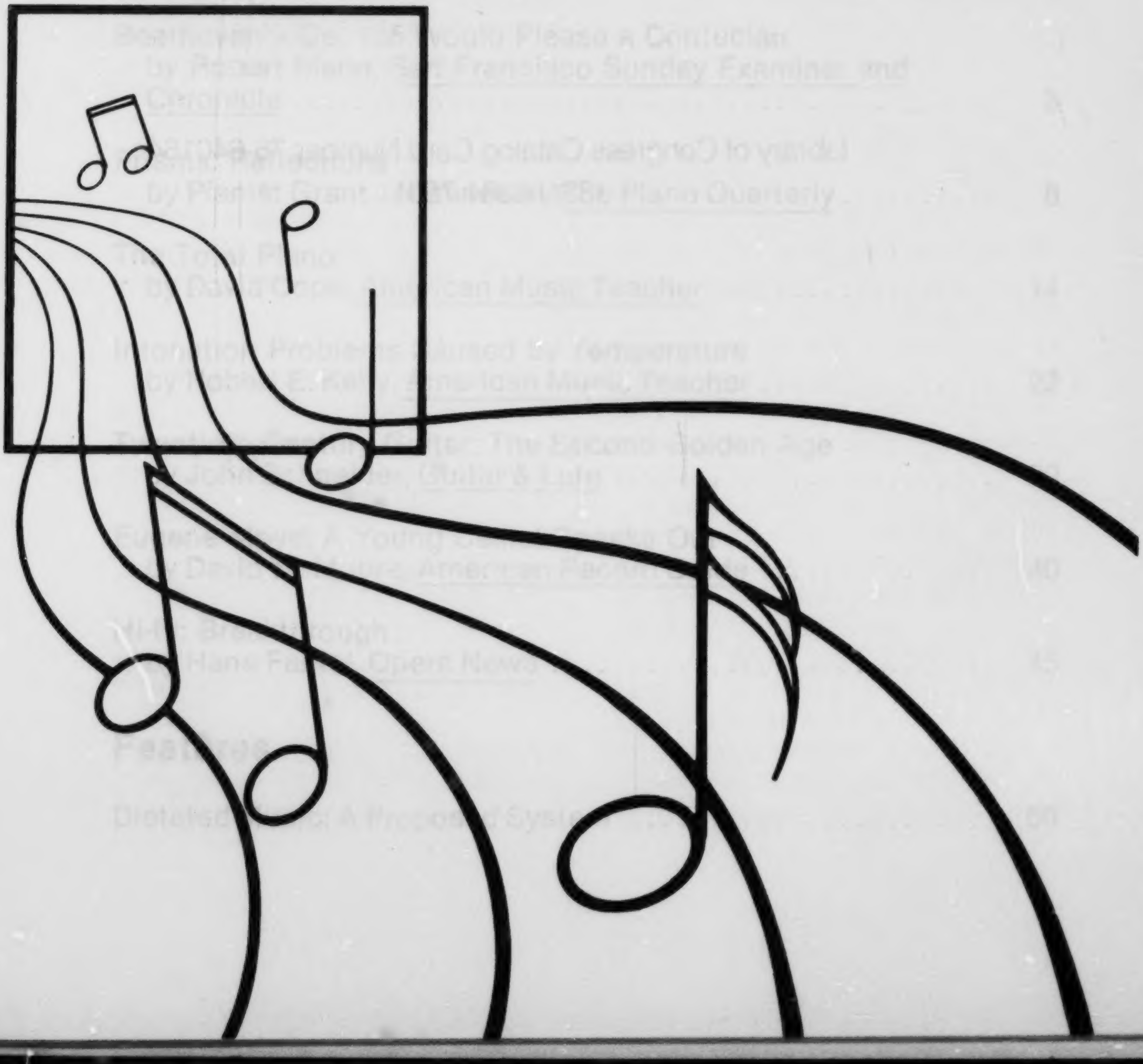

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New Catalog Available

The newest catalog available in the Music and Musicians series is:
Braille Scores Catalog: Piano—1979 (in large-print and braille formats). Personal copies will be sent upon request from:

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Music Article Guide, a commercially produced quarterly index in print of approximately 135 American music periodicals, is being produced in braille and cassette formats for individuals who are blind and physically handicapped.

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In a 1975 pilot project, NLS began brailling Music Article Guide for patrons and recording the requested articles on cassette. Because of the interest shown, this service has now been expanded to include braille and cassette formats for both the index and the requested articles.

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SELECTED REPRINTS

Beethoven's Op. 135 Would Please a Confucian

By Robert Mann, San Francisco Sunday Examiner and Chronicle, Sept. 9, 1979

The inspiration for this expedition up the front face of Op. 131 of Beethoven arose like the phoenix out of the ashes of two separate meetings. The first has been simmering for years since the moment my non-musician brother challenged me to prove that the Lento assai movement of Beethoven's Op. 135 was of more import to the human race than the popular melody, "White Christmas." Unfortunately, no one yet has set up a foolproof standard of measure for a musical composition that avoids value judgments involving subjective or cultural attitudes.

The second reaction was the result of a green tea discussion in Wei Ming Tu's Berkeley garden a month ago. Wei Ming is a remarkable Chinese scholar, so when he spoke about Mencius and the application of this great Confucian's analysis of human nature to the aesthetic realm, the very idea inspired a continuing internal dialogue of my own on how Mencius might have regarded a late Beethoven quartet.

The philosopher, known today as Mencius, was Meng-Tzu or Master Meng, born a little over 100 years after the death of Confucius in the area of modern

---

Robert Mann, founder of the Juilliard Quartet in 1948 and its first violinist, is one of America's most distinguished musicians. The article "A Confucian's View of the Late Beethoven Quartets," is based on a lecture he gave early last month at the Aspen Institute for Humanistic Studies, preceding a performance by him and three others of Beethoven's Op. 131.

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Shantung province. He became, after the master, the greatest influence on the school of Confucianism in China. He believed that human nature was essentially good and evil, evolving only as one strayed from his original ability to love and commiserate, to distinguish right from wrong.

I would begin the far-fetched connection by stating that Beethoven shared Mencius' belief in man's inherent good nature. Up to the year 1823, Beethoven commanded the serious respect, love, and admiration of his fellow musicians and the entire European musical community. However, as his deafness increased, he retreated into the silent places where his incredible imagination roamed. The musical world found it more and more difficult to follow him. Thus, that extraordinary musical mountain range known to us as the Late Quartets came into being, lifted into dizzying stratospheres during the four last years of Beethoven's silent existence. Noise, spoken words, and other musicians' music could not reach him and his inner creative furnace, like that of the uninhibited Hawaiian goddess Pele, forged into musical reality, terrifying peaks: teeming with unscalable cliffs, well protected by strange foothills of mystifying musical material that even the experienced musical explorer and climber could not easily traverse.

It took only three years for Beethoven to create five separate, unique, musical mountain massifs with at least one unclimbable Everest, the Great Fugue. The year 1824 saw the composition of Op. 127. Op. 132 and Op. 130 with the fugue were completed in 1825. Opp. 131 and 135 and the last Rondo for 130 were finished in 1826, a few months before Beethoven's death in early 1827.

Everyone was awestruck or mystified as to how to approach these works. The first attempt on Op. 127, by Beethoven's Schuppanzigh Quartet, failed. By the time Beethoven died, he had watched (he could not hear) the attempts on Opp. 127, 132, and 130. By the year 1875, there is evidence of at least 1039 expeditions up the various late Beethoven peaks, 260 on Op. 131 alone. Even New York City had witnessed three attempts on Op. 131, Boston two.

But while the musical world has become more and more involved and obsessed with the meaning of the late quartets and their challenge to the human body and spirit, the comprehension and success remains almost as elusive and unique as when they first appeared on the human horizon. Out of my over 40 years of grappling with these five giants has come my deep conviction that they represent the most important influence of my musical life.

Yet I would be the first to disclaim that I comprehend what Beethoven intended. It is possible to suspect that even Beethoven didn't fully comprehend what he had wrought. That is why I turn to the ancient sage, Mencius, for help.

Mencius postulated six exceptional steps up the ladder of "self-cultivation." He who commands our liking is called (Shan)—Good. He who is sincere with himself is called (Hsin)—True. He who is sufficient and real is called (Mei)—Beautiful. He whose sufficiency and reality shine forth is called (Ta)—Great. He whose greatness transforms itself is called (Sheng)—Sagely Profound. He whose profundity is beyond our comprehension is called (Shen)— Spiritual.

Wei Ming Tu wrote that Mencius maintained that this spirituality, this greatness that transforms itself, that is beyond comprehension, represents a symbol of a higher station of being on the very same path as good, truth, and beauty. He believed that while few might attain spirituality, it was a potential for all. I might paraphrase this to say that while few might create, as Beethoven did, the path for the interpreter, the performer, and the listener is potentially the same path that Beethoven traveled.

Mencius reveals a clue in the approach to late Beethoven when he emphatically states that the way of learning consists of none other than the quest for the lost heart, when he holds that the body can hardly express the feelings of the heart even though it is the proper place for the heart to reside. The Mencian heart is both a cognitive and an affective faculty. It not only reflects on realities, but in comprehending them, shapes and creates their meaningfulness for the human community as a whole.

For Mencius, aesthetic language (such as embodied in Op. 131) was not merely descriptive, but it suggested, directed, and enlightened. To respond to such a work, both the performer and the listener must bring to it what Mencius viewed as the vital spirit endowed with what might be termed matter-energy, a power connected to breathing and blood flow. Authentic music therefore does not create a fleeting impression on the senses but possesses enduring virtues. By looking again at Mencius' six stages of human self-cultivation, we may find in them just that elusive standard of measurement for artistic value.

Stage 1: That music which commands our liking is called good. That music is good which is entertaining, which is understandable, that pleases. That music is good which you wish to experience again, that intrigues, that does not offend. That music is good which one may not like but which is liked by others.

Stage 2: That music which is sincere with itself is called true. That music is true which delivers what it promises, which is consistent, logical, unassuming, which speaks in its own voice, adhering to its own way whether it be pleasing or not.

Stage 3: That music which is sufficient and real is called beautiful. That music is beautiful which is both substantial and conclusive, which stands for something no matter how big or small. That music is beautiful in which the emotions of affect may strain or challenge the boundary of the form, but never distort or destroy it.

Stage 4: That music whose sufficiencies and reality shine forth is called great. That music is great which arouses tingling of the spine, open breathing, the formation of tears. That music is great which not only stands apart from other music of its kind but contains special magical moments or lucky accidents (as Stravinsky calls them). That music is great which one is drawn towards and held a willing captive no matter how much one has experienced it previously. That music is great which, when experienced, remains enduring and memorable.

Stage 5: That music whose greatness transforms itself is called profound. That music is profound in which the whole is greater than each part, which in effect transforms the person experiencing it. That music is profound which, when it is simple, appears complicated, and when it is complicated, appears simple. That music is profound which, as it evolves, appears to become something new or other than it has ever been previously.

Stage 6: That music whose profundity is beyond our comprehension is called spiritual. That music is spiritual in which the vital force does not drain but recharges the emotional state of the listener. That music is spiritual which mixes the logical with the illogical, the rational with the irrational, whose physical manifestation is always ingenious. That music is spiritual in which one can know every sound and silence, may even have an understanding of its physical properties, yet whose effect while spellbinding, powerful, and entreating for comprehension, nonetheless, in the last analysis remains unfathomable, mysterious, elusive, and tantalizing.

I submit, and to my non-musician brother, that while "White Christmas" possibly creeps up to Stage 3 on Mencius' score card, Beethoven's Op. 135, and indeed all of his late quartets pass every test of greatness and spirituality, hands downs. While Op. 131 might be beyond our comprehension, Mencius certainly described Beethoven when he wrote: "The great man does not lose his childlike heart." Beethoven pronounced each of his last creations great, "each in its own way," but later was quoted as saying that Op. 131 was his very best.

Prisms: Reflections by Pianist Grant Johannesen

By Grant Johannesen, The Piano Quarterly, Summer 1979

Two pianists endlessly interesting to me are Schnabel and Casadesus. They were very different, but their musicality was unique. The thing about Casadesus as opposed to Schnabel was that he didn't have a cult who followed him around all through his life and then, after his death, persisted. Casadesus was teaching from the time he was sixteen. He was at Fontainebleau from its very first year and, I believe, was its first piano teacher. But because he emigrated to the U.S.A., as a consequence of World War II, his influence in Europe decreased. Later, he went back to Fontainebleau, to reorganize it, but he stayed only a few years.

I think the force of the man is not only in the perfect integrity of his music-making on the piano, but also in his role as a composer. He thought of himself as leading a dual role, though the public did not have the same image. As a consequence of his playing, composing, and teaching one could believe that he truly lived a "life in music."

One of the reasons I think the Casadesus Competition is important to Gaby Casadesus is that she wants to see that his own music is studied by young performers. One piece of his is required at the contest. I believe he wrote extremely good piano music. It's a kind of music that

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Grant Johannesen, American pianist, is recognized as one of the leading performing artists of our time. He is heard regularly in recital and with the great orchestras of North and South America, Europe, the Far East, and Australia. Harold Schonberg wrote in the New York Times last season: "One is apt to forget how strong a technician Mr. Johannesen is, because he so seldom engages in sheer display. He remains one of the finest of American pianists; and he is a superior musician. Few pianists give so satisfactory a recital." Mr. Johannesen has recently been named as the president of the Cleveland Institute of Music.

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many people enjoy playing —and hearing.

The Casadesus contest is different from many others. It does not look for the virtuoso pianist but rather the pianist who is first and foremost a musician of individuality. The contest also aspires to expand the repertory. Those of us who regularly are asked to adjudicate contests never cease to note the amount of repetition in repertoire—the same Chopin, the same Liszt, the same "Wow" pieces!

Throughout my career I've been very conscious of individually oriented program-making and so I decided, long ago, to play the repertory that actually suits me best. I've been disturbed by the many artists, not only young ones, who seem to feel they need a "success" program. They come up with ideas such as: "What was Rubinstein's first program when he came to this country?" They too often wind up going down the garden path to disaster with this cynical approach.

When people talk about the standard repertory I think they are making a mistake. What is standard for me, if I really know myself, might not be so "standard" for someone else. The idea of the 100 great pieces that are to learned if you're going to be a pianist "in good standing" has always struck me as being strange and ridiculous. I play a great deal of what is considered standard repertory but what I'm thinking about are the idioms that suit one best and then giving them special study. Very often a strong teacher imposes his viewpoint on a young person. That wasn't the case with me. I did have a very good teacher to begin with, one with a wide appreciation of music. I responded readily, at the age of 10 or 11, to what was then modern music—the Suite Francaise of Poulenc, Bartók's Sonatina, Stravinsky's Serenade en LA,—they'd only recently been published and were brought to my attention shortly thereafter.

So, my repertoire has been developed very much along the lines of the music that has meant most to me. Even now, when a pupil in a master class plays such a work as Moussorgsky's "Pictures," as well as I know the work, I have to tell him that I have never played it. They can't believe it! "It's STANDARD!" they say.

Critics have generally been generous in their response to my repertoire. I think they have appreciated a kind of programming that is occasionally away from the usual. I know critics like to go to programs that are not full of the usual pieces that have been programmed for the last fifty years. It isn't that I'm playing pieces to make critics happy. I think we all lean in certain directions. You can't tell me for example, that an American pianist doesn't have the music of his time imbedded in his bones. Take a piece that is such a solid piece of what I would call "classical music," yet is very American—the Piano Variations of Copland. It has all sorts of things in it that only an American could have written, and yet if I assign the music to a student he often responds, "I feel the music of Franz Liszt, but this music is strange to me." This reaction, to me, is really strange. If you think about it, the music of a Liszt should, on the contrary, be remote. It certainly requires a great effort to perform well stylistically.

Those composers closer to us in time have, after all, drawn their inspiration out of the sounds "of our time." In spite of efforts to deny this, I still maintain that the music closer to us in time is more readily assimilated than the cultivation of the past and will be more useful in throwing light on composers of the past if we come to recognize just how natural—how obvious a fact this is.

We still have this residue of the past, and this strange idea of what tradition is all about, and it is perpetuated by teachers. They indoctrinate young students with what they think of as "tradition," what they think of as the reason for developing an artist. Actually, this kind of tradition is a form of exoticism. We don't really know how Chopin played, do we? We don't really know how anyone played 100 years ago. It took a long time for Americans to become convinced that Americans could play as well as Europeans—for example in our symphony orchestras. But at least there that has been resolved.

I played Roy Harris' early sonata, op. 1 in Lisbon this year at a festival of American music. I find that Europeans are often intrigued by what Americans have done, and perhaps it is the concept that America is still an exotic, young dream that encourages Europeans to look with great interest upon our art—just as, for different reasons, we admire theirs! I remember how on three different tours the Russians responded to the shorter pieces of American music I played there—Gottschalk, Mennin, Copland, Thomson, Barber, John Alden Carpenter—they really loved that music. I can't say that the Russians are more receptive than American audiences are to our more ambitious works. They tolerated the Copland Variations and the Sessions Sonata—pieces which many critics and artists consider to be masterworks. They responded most intensely to those pieces they considered typically American. We've heard and played so much Russian music that it has become a strong part of our repertoire, but over there they still haven't heard enough representative American music.

In the final round of the Casadesus Competition a major American work or French work is required. Pieces on the docket are works like the Elliot Carter Sonata, the Pierre Boulez First Sonata, Ives' Concord Sonata . . . I would like to see these eminently worthy French and American works played and enjoyed as much as their Russian counterparts. This is something I think Casadesus would have approved of because there was a lot of American music that he heard and liked enormously.

I think one of the chief reasons for a competition is to encourage pianists to play more music close to our time. There are many modern works that are enduring and important and despite those who would lump all contemporary music under headings such as "unintelligible" or "unattractive" I think a large body of this music will endure.

There is something that disturbs me greatly in the music field today. It is the position that recordings take in the minds of young people. I find it downright dangerous. The time that is spent on listening to records could be so much better applied to thinking of music on its own terms rather than being influenced by someone else's performance. As a teacher I do not encourage students to listen to records much, but rather try to stimulate them to develop, and then believe in their own approaches—no matter how awkward or halting the attempts. Since we rarely seem to find enough time at our instruments, the time consumed in listening to records is an intrusion upon our concentration on the goal of inviting excellence and the development of personality. I feel that it is quite possible that this technological marvel, the phonograph record, has often been greatly responsible for our frequent gray sameness in performance.

The evidence about recordings is clear. In the case of the performances of certain artists, whose interpretations I happen to know well, I have heard young pianists aping them phrase for phrase. Sometimes it's only part of one performance and part of another, but the result is as if they had made a collage of what they thought was best from each. It's invariably terrible when brought into the concert hall. What is coming over the footlights? It may be playing, but it's not a performance.

We are all worried about the fact that recital series have been falling off in this country. It's just possible it is because audiences are reacting to performers whose pre-digested contrivances do not reach them.

It's difficult to make a career. The amount of time and energy involved is enormous. And then to throw the whole thing away because the crucial element, the personality, has not been developed—what a terrible waste! Doesn't it all come down to this...the one thing you want to do when you go out on the platform is to express yourself by revealing what you have discovered in the music? Take Casadesus. He had a commanding ability to guide you through the music and it was so compelling! It's fascinating to consider, too, because his whole approach to music was simple. He was so concentrated that he produced a kind of inner musical excitement. You can understand why Toscanini admired him so. It was Toscanini who brought him to America. What a moment in time! All the pretension, all the ego and flossiness that went with performances in the so-called era of Romantic playing—all that people of that time knew—suddenly stripped away so that you were left to hear only the music—not the gumdrops that were passed out as performances.

With Schnabel, Casadesus, Gieseking, Backhaus and Serkin a new kind of piano performer emerged. I think it was rather revolutionary (although I personally suspect that the line of performers of this kind may have started with Clara Schumann). In my mind Clara Schumann has always seemed a modern pianist, one we would appreciate today. I do not base this on her editions, believe me. I just sense it from the little things you read about her—her likes and dislikes among her peers, for example.

Liszt is a genius who continues to baffle me. When he is good, he is so very, very wonderful. I will never forget a performance of the Liszt B Minor Sonata by Casadesus. It was like no other performance I have ever heard. I recall that Noel Straus, in the New York Times wrote it up and said that it was a revelation, and that the only pianist it reminded him of, in any way, was Busoni. Casadesus played it so that the entire architecture stood revealed. I have never heard a more original and personal statement of this maligned work.

The man shed so much light on all the music he played. I can never forget his utter lack of pretension. He caught the spirit of the music and shared it with his audience as something supremely divine.

In the end it comes down to one thing: music making—the music coming from the imagination of wonderful writers, filtered through the psyche of the dedicated performer and sent forward to an audience with a kind of prismatic effect so that endless facets of the music stand revealed.

The Total Piano

By David Cope, American Music Teacher, Sept.-Oct. 1979

The twentieth century, and especially the past twenty years, have brought about a fascinating extension of performing techniques on every instrument. Many of these remain experimental and are used in a very small number of works. On the other hand, a large number of these varied approaches to instruments have found their way into the standard literature, and remain vital sources of inspiration and direction for the contemporary composer.

The piano, possibly more than any other instrument, has provided a good share of these ideas, and presents to the composer an excellent opportunity for exploration—especially into timbre. If one views the instrument as a well constructed horizontal chromatic harp, and not necessarily in the traditional manner, dozens of intriguing and useful techniques present themselves as grist in the composer's mill. This paper hopes to present a large number of these and examples of their use in current and older musics of this century.

A useful classification system in presenting these techniques is to view the instrument in its physically potential areas somewhat separately: 1) keyboard alone; 2) keyboard and piano strings; 3) piano strings alone, and 4) neither strings nor keyboard.

In the first category (keyboard alone) there are six basic techniques that have been especially explored in this century. "Harmonics" refers to the silent depressing of one or more keys on the keyboard, and then activating one or more pitches of the harmonic series of the notes depressed. One can, for example, depress a cluster of notes at the low end of the keyboard and then strike a loud staccato tone whose pitch is extant in the upper harmonics of one or more of the lower pitches. When

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Mr. Cope is associate professor at the University of California at Santa Cruz. This article is drawn from a paper given at the MTNA national convention in Chicago in April 1978.

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the damper pedal is up throughout this operation it becomes evident that the struck pitch continues to sound after the hand is removed from the key. The struck note has excited an overtone of a lower pitch. Such techniques offer unique timbres and dynamics and show up in quite a few contemporary works (notably the Klavierstücke of Arnold Schoenberg and Karlheinz Stockhausen).

Clusters began to be used in block form early in this century, and are especially notable in the early works of Henry Cowell (esp. The Tides of Manaunaun, 1911) as well as Charles Ives (Sonata No. 2, 1915). They take a variety of forms, but are usually articulated with either the palm of the hand, fist, or forearm. More often than not, the "soundmass" that results is so consistently dissonant that traditional concepts of consonance and dissonance lose their meaning. The cluster becomes an entity, a gesture, which can be used melodically or harmonically as an event, or as a consistently applied vocabulary for a long line (usually Cowell's technique). Notations vary widely; more often than not, only the top and bottom notes are shown with vertical lines connected to show the cluster.

Articulative releases have been used a good deal outside of this century. However, not to the extent and compulsion that composers of the last few years have shown. Whole pieces and movements have been dedicated to the concept that "ends" of notes are as important as beginnings. Chords are often struck so that all the notes occur simultaneously, and then each note is released at a different time. This results in a fascinating "undoing" of a sonority quite applicable to the piano keyboard. Works of Zygmund Krause, Boulez, Stockhausen, and many others speak to this development directly.

Pedal considerations have become nearly manic in a number of recent works. This has been true to a certain extent with composers of the Romantic era, but not to the degree found in Boulez and Stockhausen in particular. Here we find the composer scoring various pedals in a variety of composite ways, changing with almost every note. Also, and probably more significant, is the use of varying depression levels. Not only is 1/2 pedal notated but also configurations to 1/16, 15/16, and often to various decimal places (e.g., .9 level of depth). The creativity and originality expressed by composers sincerely interested in the use of pedaling for timbre and dynamic shading is indicative as well of basic composition habits; after all, this is the era of total "determinacy" as well as "indeterminacy" . . . the composer wanting such subtle pedal controls obviously fitting the first category.

Microtones were indeed very popular during the first part of this century, and remain of deep concern to many composers today. Alois Haba, Charles Ives, Ivan Wyschnegradsky, and others wrote a great deal of music for one or more pianos tuned in a variety of ways. The instrument provides a most convenient way of producing these microtones—tuning and retuning the pitches. Unlike the incredible difficulties posed for such on other string instruments, the piano solved the problems easily with proper tuning. Even notation was no problem; the composer merely notated the notes in the traditional manner and told the player which keys to depress. The fact that the result was not the traditional tuning was to be of no consequence to the performer. Charles Ives' Three Pieces for Two Pianos Tuned a Quarter Tone Apart is still performed a good deal, though one can not unfortunately say the same about works by the other composers listed.

Player-piano works are few in number, but are becoming more known in recent years. Conlon Nancarrow (an American now living in Mexico City) has written a number (41 at last count) of Studies for player piano which have an ever growing popularity. The exact control by the punched paper roll over the keyboard allows the composer incredibly precise contol over his material, and makes performance of materials possible which could only be done by 10 or 20 pianists together—if a live performance could take place at all. The notation for this is obviously the piano roll itself.

A second major category involves the use of keyboard and strings simultaneously, and is by far the most common area of compositional interest. "Con sordino" performance is accomplished by placing the forefinger of one hand on the string which is being played on the keyboard with the other hand. Usually the finger is placed directly between the endpin and the hammer. Various amounts of pressure account for a variety of interesting timbres. The notation used is usually a cross above the note to be muted.

"Preparations" are used widely, and new works involving such number in the thousands. To John Cage is usually attributed the invention and first usage of the prepared piano (basically out of the need for percussion sounds for dance, to be performed in a space where few percussion instruments could fit). The definition simply includes the generalization that materials be placed in, on, around, through, between, under, or over the internal strings of the piano and then played with the keyboard. Materials vary considerably with literally any object, natural or fabricated, being useful as long as it is small enough to be used. Traditional objects include pennies (between the strings), pencils, woodscrews, bolts and nuts, tuners' felt, paper clips, etc. with the list virtually endless. It is most important that the distance from the dampers be shown since exact placement severely affects resultant timbre (knowledge of string nodes is important here—spots where the string vibrates more effectively). Notation varies widely with the most effective one being devised by Richard Bunger in The Well Prepared Piano. Cage's Bacchanale (1938), Sonatas and Interludes (1948), Concerto for Prepared Piano and Orchestra (1951) and Perilous Night are masterful uses of the prepared piano and remain as standards of the literature.

"Harmonics" created with the strings and keyboard simultaneously add a whole new dimension to the instrument. As on any string instrument (cello, violin, etc.), the piano strings possess nodes or harmonic points which when touched lightly will sound another note than the one played. This new note will have a "harmonic" type timbre and sound much differently than if one were to just play the new note on a different key at the keyboard. By moving the finger to various spots one can even produce a melodic line on one string, never changing the keyboard note (just reattacking the same pitch for each new harmonic). My own Parallax uses this technique, which is also employed in quite a few pieces of the last ten years or so. Notation is a simple "o" above the note, with explanation at the beginning of the score.

It is also possible to strum the instrument and create a wide vocabulary of chords. By using the fingernail or other object and strumming the strings crosswise while at the same time depressing the desired chord at the keyboard (n.b. no pedals down), one can create an interesting zither-type sound. Here the strings which are dampened do not sound and the ones whose keys are depressed ring out. This technique is used a great deal by Henry Cowell (Aeolian Harp), but seems to have lost favor in the past few years.

George Crumb uses a chisel in Ancient Voices of Children for voice and chamber ensemble including piano, to create a variety of microtones. The note is played with the damper pedal depressed and with the chisel applied directly on the string involved. Immediately the chisel is moved slowly away creating a fascinating bending of the pitch and results in microtones.

The strings-alone category provides a vast supply of sound sources for the performer and composer. Possibly one of the most fascinating of these is bowing. A bow is created (usually from a number of equally cut lengths of 10 lb. fishing line strapped together at each end) and then wound between the three strings of each note to be employed. The result is a very different sound unique to this type of performance technique. Notation involves elaborate performance notes at the beginning of the score.

Stroking is the technique wherein the composer asks the performer to use one or both hands directly on one string. By moving up and down the length of this string, a wide variety of sounds can be produced. A fast whip produces a neoelectronic sound, while ultraslow motion, particularly on a very low string, can produce single clicks of the nail or finger snapping each "rung" of the wound string in turn. Henry Cowell uses this technique to great advantage and is credited to have used it for the first time in a work entitled The Banshee (1925), a work whose entire performance takes place on the inside of the piano (guts) with the sustain pedal down. This amazing work also employs tapping the string and plucking (or pizzicato). The former of these can be accomplished by a variety of objects for different timbres, while the latter is usually produced with the fingernail or thimble. Both are usually notated with an "x" for the notehead with the word "pizz." or "tap" employed.

Straight glissando crosswise of the strings with the damper pedal down is not often used, since the chromatic element does not offer any unique harmonic or melodic materials to most composers. It does however point out the harp-like development of many of the techniques discussed herein.

Many times objects are placed directly on the strings and manipulated in some way to gain a new timbre or musical idea. In my own Koosharem, for example, a glass ashtray is laid on the strings of the middle register and then turned—if the tray is resined correctly, the resultant sound is unique. John Watts ends a work of his for piano with the tossing of a large collection of marbles into the piano innards whereupon they bounce indeterminately over the strings producing a unique collection of sounds. It is difficult, however, to extract the marbles from the piano; on one occasion it prompted the turning upsidedown of a grand piano for extraction of one final marble that had become lodged in the soundboard innards. Notations for these events are usually in the form of English instructions carefully drawn up by the composer.

Preparations, especially upright pencils set between the strings, are often used without the keyboard. Here the preparations are struck directly by some sort of mallet (with pencils it is often best to use other pencils). Again, the sound varies with placement on the strings and whether or not the upright pencil actually touches the soundboard. The mallets themselves can be used directly on the strings with interesting results. With small-headed mallets the sounds are usually one note or two; with large-headed mallets, small clusters are sounded. Here as in the previous cases, notation involves English verbal descriptions. Some composers actually include certain removing of preparations and the resultant sounds as an integral part of the composition—the sound becomes percussive and is similar to pizzicato with the fingernail. Penderecki uses this technique in the Devils of Loudon.

Ringoffs produce sounds that mirror the entering sound in a unique fashion. George Crumb in particular uses this technique to give sounds an ambiance they would not normally have. In my Indices, I have the oboist perform a number of notes directly into the strings of the piano with its damper pedal down. The strings resonate with all partials and return a recognizable reverberation whose timbre reflects the oboe. Often dramatic gestures are performed by shouts and single loud notes on brass instruments blasted into the piano guts with resounding replicas furnished in turn by the strings.

Performance of events not using either strings or keyboard are more frequent than one might think. Ben Johnston's Knocking Piece uses only the wood of the instrument and a variety of rhythms and hand positions to create a striking percussion piece. He employs rapping, tapping, knocking, patting, etc. The crossbars of the piano provide ideal material for percussive timbres of gong-like quality. One can use a variety of performance tools including hands, knuckles, mallets, preparations, etc. Parallax, mentioned earlier, uses this technique which is notated with the "xs" referred to earlier and an English footnote. In like manner, the soundboard is a good source of resonant timbres.

In a number of works the pedals are used as sound-producing elements. In Vortex, the pedals are held down for a second and then allowed to snap back to set position—a performance which excites the strings to a soft chromatic cluster.

The use of the piano with auxiliary instruments is quite large if one considers electronic tape as an instrument. Tape is used in such works as Davidovsky's Synchronism No. 6 to great advantage. The notation involves a separate staff for the tape and shows rhythms and events as they relate to and are organized with the piano score. George Crumb (in Macrocosmos) asks the performer to sing while playing, and often asks for other instruments (usually percussion in origin) to be played as well as the piano (especially in his chamber music). Electronics are also used for amplification of piano timbres (air microphones as well as contacts directly placed on the string), and electronic modification occurs (microphone pickup and then transformation of sound through a variety of synthesizer modules). This latter technique, though not widely used, offers the composer an incredible array of sounds from the timbre-variation technique of ring modulation to the ambiance technique of reverberation and echo. Some of the first experiments with electronic sounds in this country involved concrete (or natural) sounds of the piano, altered electronically in some way (n.b. particularly Ussachevsky's Transposition, Reverberation and Composition).

Theatre applications include Larry Barnes' Captain Gismo and His Magic 88, a work which had the pianist sitting at the keys but not performing anything but the pedals—an incredible array of sounds comes from the instrument which at the conclusion of the work is discovered are the result of a five-year-old boy hidden inside the piano performing directly on the strings.

The piano does not play a large role in media performances; however, Larry Austin's Accidents is a unique example of how useful it can be. Here, the strings are all covered with contact microphones to catch and amplify even the tiniest of sounds and are run through a synthesizer. The score is projected in a multicolored image above the performance area. The pianist is instructed to strike at the keys in a variety of gestures without, however, striking the notes or making a sound. If he has an "accident" and makes a sound, he has a variety of punishments which help construct the piece proper.

With all of these possibilities, the composer of piano music is offered vast materials from which to choose a variety of types of music. Possibly more than any other instrument, the piano offers the creative artist timbres, techniques, and pitch resources which overlap into the domain of almost every other instrumental division—string (bowing, etc.), wind (singing, etc.), percussion (preparations, etc.).

It is important to note that with all of these approaches, care and knowledge produce absolutely no damage to the instrument whatsoever. Exact operation of proven methods provides so little chance of danger to the instrument that often intonation of the instrument is less altered than one would find in the performance of a Beethoven sonata.

Intonation Problems Caused by Temperature

By Robert E. Kelly, American Music Teacher, Sept.-Oct. 1979

Introduction

This paper is concerned with a very practical situation in applied music for both the performer and for the teacher. The basic problem is to analyze and cope with the contrasting intonation changes of the woodwinds, brass, and string instruments caused by temperature variations. Secondary topics such as pitch per se, stiffness in strings, and tuning forks are also considered.

The purpose is to arm the teacher with a knowledge of the principal facts, and especially to put the explanation into musical terms, as to why and how much intonation changes with temperature. The "why" is often ignored for various reasons, but serious students want to know. The topic is certainly an important one, especially for the wind instrumentalists, because even if the stage temperature remains constant during a performance, the temperature inside the instrument will not; thus a pitch change is bound to occur. But which direction, sharp or flat? How much? Why?

The next section will serve as a brief review of the concepts and facts relating to pitch and its deviations, measured by the cent. Following that will be a discussion with results for the pitch variation expected for the strings due to temperature changes, and included also are brief treatments of stiffness, tonal effects, and humidity. After a short interlude with the tuning fork, temperature as it affects the intonation of wind instruments will be discussed. Finally, a few comments on the basic results will be made.

Pitch

A potentially difficult problem asserts itself immediately when an attempt is made to describe and measure intonation

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changes: How should pitch be defined and measured, and what is its relationship with frequency? Recall that the frequency of a vibrating object, such as a violin string or air column in a trumpet, is simply the number of complete oscillations or round trips made by the object in one second. Fortunately, this is objective and easy to measure. On the other hand, pitch is quite subjective and is not duty bound to any known laws, but is somewhat a function of the individual listener. Furthermore, to a slight extent, pitch depends upon loudness.[1] Nevertheless, there is such a close relationship[2] between pitch and frequency that they may be considered as synonymous; this is especially valid in the present analysis since the concern is for small pitch (hence frequency) deviations.

In order to measure pitch changes, we need a scale. Since nearly all musical instruments (especially brass and woodwinds) are designed on the basis of the tempered scale, any measure of an intonation change should likewise be based upon it also. In order to measure pitch variations relative to the tempered scale, most musicians accept the cent as the standard unit of pitch difference. The cent is defined such that a half-step contains 100 cents, hence an octave contains 1200 cents. Notice that the cent isn't a measure of pitch, but of pitch difference.

From a practical point of view, a prime question of considerable importance in musical performing is to determine the minimum pitch change that can be detected by a typical ear. Wood[3] states that any intonation variation in excess of 3 cents is generally noticed; actually, many piano tuners can detect deviations at least as low as 2 cents. These figures are probably correct since musicians can usually detect an intonation variation of about 7 cents caused by a change in motion of a marching band via the Doppler effect.[4]

The Strings: Pitch Variation with Temperature

The main object in this section is to determine causes and extent of any pitch change of the string instruments because of temperature deviations. Most of the numbers quoted are a result of work which I have recently completed.

The pitch of an ideal, flexible string depends upon three factors: tension, length, weight. An increase in tension raises the pitch, whereas an increase in length or weight produces a lower pitch. Unfortunately, the ideal string doesn't exist, since a certain amount of stiffness is always present. This has very important consequences in intonation, even if the temperature remains steady. The main result of stiffness is to cause all harmonics of a given note to go a little sharp, and this effect increases with each successive harmonic. Thus, piano tuners usually tune with "stretched octaves," meaning that, for example, C above middle C is tuned slightly higher in frequency than twice the frequency of middle C so as to avoid unpleasant beats caused by stiffness. A further complication exists in that the effect of stiffness depends also upon the method of stringing. A string which is held at one end as if it were clamped in the jaws of a vise behaves somewhat differently than if it were pinned at a knife edge, such as on a violin bridge.

Granted that the vibration of a real string is actually quite complicated, the practical question at hand is to find out how temperature influences the factors that determine pitch. Qualitatively speaking, an increase in temperature tends to decrease the tension and increase the length; hence, the pitch should drop, and it does. At this point, a fundamental mistake is often made by instructors describing this situation. The slight flatting of the strings with increasing temperature is normally described as resulting from an increase in string length, whereas, the truth is, that the decrease in tension is vastly more important. In measurements made on a grand piano, I have found the effect of temperature on tension change was about 200 times more productive in changing the pitch of A440 than length variations. If the length were held fixed, the results show about a one cent decrease in pitch for each degree Fahrenheit rise in temperature. On the other hand, as the temperature increases, the frame and supports also expand, which tends to minimize the changes in tension, hence pitch. The end result is to lower the pitch about 0.1 cent for each degree rise in temperature, and this checks as estimate made by Summer.[5] Notice that this is a rather small deviation. Thus in general, the strings are practically unaffected by the usual temperatue changes experienced during a performance; this is not true of the woodwinds and brass, as will be seen later.

No mention has been made of any temperature influence on stiffness. Fortunately, these are all secondary results with regard to pitch problems. Yet an intriguing question remains. Since stiffness changes the pitch of all harmonics of a given note by a different amount, and since the tone is basically determined by the number and intensity of these harmonics, one would expect a temperature variation to have some influence upon the tone. This is a question which may well be worth investigating, although it would probably be difficult due to inadequate methods of "measuring" tone.

While temperature deviations have little effect upon string pitches, it turns out that humidity changes produce a noticeable result. Young[6] has measured typical piano-pitch increases of about 0.5 cents for each per cent increase in relative humidity with a time delay of approximately 15 days.

Tuning Fork

The tuning fork is inserted here, not as an example of a musical instrument (!), but to establish its pitch change with temperature and to correct another rather common misunderstanding. To a large extent, the fork has been supplanted by electronic tone generators (and oboes), but it still remains a source of standard pitch, especially with some choral groups.

Like a real string, the pitch of a tuning fork is determined by its dimensions and stiffness, but in contrast to the string, there is no tension. A rather common mistake is to assume that since a temperature increase causes the length to increase, the pitch should drop. It turns out that if this were the only effect, the pitch would actually increase. In practice, the pitch really does drop with increasing temperature, but the reason is almost entirely due to the change of stiffness (remember that this is quite negligible for a string). Both calculations and measured results show that the fork decreases in pitch about 0.1 cent per degree rise in temperature. By coincidence, this is the same value quoted previously for strings. Thus, even though the string instruments and the tuning fork change pitch with changing temperature, they "agree" with each other at all times.

Woodwinds and Brass: Intonation with Temperature Changes

In contrast to the relatively small pitch variations with temperature for the strings, one finds the wind instruments to have a rather noticeable temperature dependence. While many performers, especially in symphonic and stage bands, will have noticed the tendency to go sharp as a concert progresses, many are unaware that increasing temperature generally is the culprit, and rarely do any students understand why. This is one of the more prevalent questions I have encountered in lecturing to various classes, and the questions tend to originate from a brass or woodwind player; the string and percussion players are interested, whereas the voice students appear to be mainly curious.

The explanation of this intonation problem is simple. The pitch of the wind instruments is mainly dependent upon the effective length of tubing and the speed of sound in the tubing. The best example I have found to use is a trombone, since the tube length is so obvious. In general, the longer the tubing, the lower the pitch. But the pitch also varies with the speed of sound, which in turn, increases with increasing temperature. Thus the sequence is something like this: a rising temperature causes an increase in the speed of sound, which results in a tone going sharp. Notice that this implies that if the temperature rises in a performance hall, the winds will sharpen, but note especially that the temperature inside the tubing is what is sensed, and this may be higher than room temperature due to the performer's breath. Furthermore, the situation is considerably more complicated when one realizes that the temperature in the tubing changes with distance from the mouthpiece, especially for the woodwinds, which have side holes. One of the beneficial results of "warming up" is to reach a steady-state playing temperature in the instrument before actually performing. It is clear why a marching band should not tune up in a warm building just prior to performing on a cold football afternoon.

The extent of these pitch changes has been measured, and the result is that all of the wind instruments tend to go sharp with increasing temperature as predicted above, and the changes amount to values in the vicinity of one cent per degree change. Also the extent of the change increases with instrument size. Thus for a given temperature change, a wind ensemble will show deviations from their initial tuning. Mention should be made of a further outcome which causes a slight intonation variation because of moisture and carbon dioxide in the breath. This produces a different mixture in the bore which has a small bearing on the speed of sound, hence pitch.

Comments

A short, concise summary of this investigation would simply be as follows: As temperature increases, the winds sharpen and the strings go flat, and vice versa for decreases in temperature. This is very basic, but from a pedagogical viewpoint, it's not very satisfactory. Students generally want to know "how flat or sharp." Furthermore, some want to know "why." These questions have been answered in the body of the paper, but a few general comments may be apropos.

Being an oboist (and therefore "assumed" to have an accurate A440) has probably made me acutely aware of intonation problems during performances, and probably this has stimulated the present interest. On many occasions, I have observed friendly (and otherwise) disagreements among the strings and winds regarding intonation. At intermission, the winds wonder why the strings "insist" on playing flat (relative to them), and the strings wish that the winds would pull their slides, barrels, etc. and come down to concert pitch. Assuming the problem to be mainly caused by a rise in temperature, who is correct? Strictly speaking, they both are, yet actually, the winds are mainly at fault, because they sharpen perhaps roughly ten times more than the strings go flat. A good example where there can be no argument as to who must adjust is presented in a recital with a single wind instrument and piano accompaniment; the retuning necessary during a performance generally is quite obvious.

In a sense, these intonation problems with temperature are similar to having a mild fever. We detect it, we can treat it, but it's also somewhat reassuring when we understand the cause.

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Twentieth-Century Guitar: The Second Golden Age

By John Schneider, Guitar & Lute, July 1979

It has been declared that in the last 25 years the guitar has become the instrument of the twentieth century, much as the piano was in the nineteenth century. An interesting claim, however correct, but it is certainly true that the instrument has found a permanent place in the popular music industry, and its influence has clearly been felt in contemporary concert music as well. One of the main reasons why the guitar has re-emerged in the mainstream of musical life is that for the first time in its history, the most important music involving the instrument has come from the pens of non-guitarists—a very significant fact which has been almost entirely responsible for the great changes in the complexion of the repertoire and the guitar's appearance in so many diverse musical situations. For this reason, the present discussion will focus mainly on the repertoire generated by these non-specialists, leaving the discussion of the works of the best known contemporary specialist composers for a forthcoming sequel to this article.

Where did the modern guitar come from, and what is the instrument's musical heritage? Most people, including many

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knowledgeable musicians, tend to think that the modern classical guitar has sprung full-blown from the brow of Andrés Segovia, when in fact Segovia's great achievement is part of a long tradition of serious music making on an instrument whose roots reach back to the early 1800s. The single-course, six-string "classic" guitar was an integral part of the music life of Paris and Vienna at the turn of the nineteenth century, and the instrument was associated with such names as Schubert, Weber, Paganini, Berlioz, Diabelli, Rossini and others during the period known as the guitar's Golden Age. But when the versatile pianoforte gained popularity during the rise of Romanticism, the guitar faded into the background, as it could not compete with the dramatic and dynamic contrasts that were available on the piano. Shedding light on this matter is the following quote by Berlioz in 1843:

> . . . without being able to play the guitar, one can hardly write for it pieces in several parts, containing passages demanding all the resources of the instrument . . . Since the introduction of the pianoforte into all houses where the least taste for music exists, the guitar has been little used, save in Spain and Italy . . .
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> Composers employ it but little, either in the church, theatre or concert room. Its feeble sonority, which does not allow its union with other instruments, or with many voices possessed even of ordinary brilliancy, is doubtless the cause of this... Some performers have studied it, and still study it, as a solo instrument, in such a way as to derive from it effects no less original than delightful.[1]

Individual enthusiasts continued with their devotion to the instrument, but the guitar went underground at this point, signifying the end of its Golden Age.

The next significant appearance of the guitar in the mainstream of European art music was in Mahler's Symphony No. 7 (1905), where the instrument was used orchestrally as an extension of the harp, playing the part of a "treble harp." It was in this role in the Viennese symphonic literature that the guitar found its way into the modern symphonic repertoire where all three members of the New Vienna School used it in ensemble and orchestral pieces. In the meantime, while suffering from a rather mediocre solo repertoire, the guitar was enjoying a minor revival in Germany due to the enthusiasm of Heinrich Albert (1870–1950), who emphasized the use of the instrument in the chamber setting. Through his series of publications Die Gitarre in der Haus- und Kammermusik vor 100 Jahren (Frankfurt: Musikverlag Wilhelm Zimmerman) and the performances of his Munich Guitar Quartet and the Molino Trio, he helped bring the instrument back into the musical consciousness of many professional and amateur non-guitarist musicians.

Further south, the modern Spanish guitar was born through the interests of the composer-guitarist Francisco Tárrega (1852–1909) and the luthier Antonio de Torres Jurado (1817–92). The "Torres" instrument had a larger body and longer scale length than its predecessors' and used a new interior design of fan-strutting (still in use today) which resulted in a considerable improvement of the guitar's projection and tonal response. Tárrega not only helped to develop the instrument, he also extended the techniques and repertoire of the day by adopting the manner of holding the right hand perpendicularly to the strings, using the apoyando or "rest" stroke and composing a vast number of pieces and studies as well as transcribing compositions of high quality for the guitar, especially those of Bach and Chopin. His transcriptions of Bach were particularly important because they extended the guitar's musical capabilities to show that the instrument was capable of maintaining a polyphonic argument, an aspect of the guitar which the music earlier in the century did not often exploit. This helped to widen the instrument's vocabulary and also made it a more attractive prospect for composition. Tárrega's achievements and teaching methods also inspired a new generation of guitarists, the most notable of whom are Andrés Segovia and Emilio Pujol.

It is very much due to the efforts of Segovia, Pujol and many other lesser known artists in the first half of this century that the modern classic guitar exists as we know it today. Segovia (at age 86) and Pujol (at age 93), in the tradition of Tárrega, continue to extend the instrument and its music. Segovia has stated his purpose as follows:

"I have dedicated my life to four essential tasks:

1. to separate the guitar from the mindless folklore type of entertainment.
2. to endow it with a repertoire of high quality, made up of works possessing intrinsic musical value, from the pens of composers accustomed to writing for orchestra, piano, violin, etc. Assisted by professional musicologists, I also dedicated myself to capturing delightful works written for the vihuela and lute.
3. to make the beauty of the guitar known to the philharmonic public of the entire world.
4. influencing the authorities at conservatories, academies and universities to include the guitar in their instruction programs on the same basis as the violin, cello, piano, etc."[2]

I think that it can be conceded that this is very close to the actual situation of the guitar in the music world at present.

From the early 1900's until World War II, the use of the guitar as a solo instrument was on the increase again. More importantly, however, the instrument was used coloristically in the ensembles of Schönberg (Serenade Op. 24 [1925]) and Webern (Orchestral Pieces [1913], Three Orchestral Songs [1913/14], Five Pieces for Orchestra Op. 10 [1923], Drei Lieder Op. 18 [1925], Zwei Lieder Op. 19 [1926]), and dramatically as well as musically in Berg's Wozzeck (1914-21). Of course, the musical use of the guitar varies widely within these pieces—Schönberg, for instance, often doubles the mandolin and guitar in Tanzscene and Minuet of the Serenade, thus adding the flavor of Viennese folk music to the piece. This proletarian aspect of the guitar's musical heritage is also present in Berg's use of the instrument in the bar-room dance scene of Wozzeck (Act II, Sc. 4) where it is used in parts as an "oompah" accompaniment to the voice. Webern, on the other hand, tends to use the guitar more abstractly in subtle instrumental combinations, such as the opening textures of 'Rückker,' the 3rd Orchestral Piece Op. 10, in which guitar and mandolin tremolos blend with a harp unison trill and pianissimo trills on the bells and celeste. The guitar was also used during this period in the Gebrauchmusik of Hindemith (Rondo for three guitars [1925]), and in the music of Weill, Sibelius, Henry Cowell, Julien Carrillo, Alois Haba, Frank Martin, Virgil Thompson, Stravinsky and Elliot Carter.

After World War II, when the search for new timbres and instrumental contrasts became of paramount importance, there was an influx of compositions calling for the guitar, usually in a small ensemble context. Stravinsky uses the instrument in a rather traditional manner in Four Russian Songs for voice, flute, harp and guitar (195/54) which are transcriptions of his songs for voice and piano dating from 1918/1919. The guitar is again used as an extension of the harp, but in a more facile manner than previously seen, as Stravinsky uses many of the coloristic effects available from the instrument such as rasgueado and pizzicato. But the most notable piece of this genre is Boulez's Le Marteau sans Maitre (1954) in which the guitar is used in a very soloistic manner. Textually, Boulez often uses the plucked sound of the guitar to mediate between the timbre of the struck instruments and the pizzicato viola. The ensemble of Marteau, which was quite revolutionary and was intended to portray strong non-Western influences, proved more than any other piece of the period that the guitar could hold its own in a contemporary chamber ensemble context, and helped bring the instrument into the consciousness of a new generation of composers.

During the 1950's, the guitar played many diverse roles in the solo, ensemble and orchestral music of composers throughout Europe. The solo repertoire varies widely: from Petrassi's difficult Suoni Notturni (1959) and the milder atonal Tre Pezzi (1952) of Bartolozzi and the Suite (1957) by Ernst Krenek to the elegantly simple Sarabande (1960) of Poulenc, Milhaud's Segoviana and Lennox Berkeley's almost Latin Sonatine (1958). Some of the early small ensemble pieces including guitar are equally as diversified, though most of the examples, with the exception of Bartolozzi's Serenata for violin and guitar (1952) and Elisabeth Lutyens' Nocturnes for violin, cello and guitar (1955), are involved with voice. Song forms are explored by Thea Musgrave in Five Love Songs for soprano and guitar (1955), Benjamin Britten's Songs from the Chinese for high voice and guitar (1958) and Matyas Seiber's The Owl and the Pussycat for high voice, violin and guitar (1957) and Four French Folk Songs for tenor and guitar. Two weightier works which explore the combination of voice and guitar in a larger ensemble are, of course, Le Marteau and Hans Werner Henze's Kammermusik 1958 for tenor, guitar and eight solo instruments from which come the three solo Tentos which are often performed in solo guitar recitals.

During this period, the guitar was put to many musical uses, including the production of microtonal music. In America, Harry Partch had already invented his Adapted Guitars I (1942) and II (1945) and used them in Oedipus (1951) and Plectra and Percussion Dances (1953), while Maurice Ohana's concerto Trois Graphiques for guitar and orchestra (1950/56) uses microtonal melodies in its haunting second movement.

The guitar also appeared in several influential orchestral works from this period, but the problem of simply hearing the instrument in such a large group has not been a minor one, and the obvious solution of amplification was used by most composers. When Boulez used both guitar and mandolin in Pli Selon Pli (1958/62), he chose to amplify them in Improvisations I & II, and Luciano Berio used amplified guitar in his piece Nones (1954), Allelujah II (1956/58) and Divertimento (1957). While Roman Haubenstock-Ramati used the acoustic instrument in Les Symphonies des Timbres (1957) and Le Petit Musique de Nuit (1958), the electric instrument is specifically called for by Bo Nilsson in Madchentotenlieder (1958), and Karlheinz Stockhausen in Gruppen (1955/57),in which a solo electric guitar is heard for the first time in an orchestral context. Other works include Ohana's Tiento (1957), Miroglio's Choreiques for solo guitar (1958), Jolivet's Serenade for 2 guitars (1956) and Dodgson's Concerto for guitar and orchestra (1956).

By the beginning of the 1960s, the guitar's musical personality seemed to split in several directions. Instrumental music in general was going through certain stages of development at the time, one such development being the exploration of musical instruments as sources of non-traditional sound material, a search which had begun in the mid-fifties. Since the guitar was rising in popularity during this period, it was certainly not excluded from this type of experimentation. The introduction of the electric guitar to the concert stage was another aspect of the instrument which showed much potential, including a strong link with electronic music, and of course, the more traditional composers still found the acoustic instrument a subtle and satisfying palette for their expressive needs. So, as one would expect, the repertoire from this period is also highly diversified.

The early 1960s saw the addition of two masterworks to the repertoire of the solo guitar: Benjamin Britten's Nocturnal (1963) which was written in collaboration with Julian Bream, and the rarely performed Si le jour parait . . . . (1963) by Maurice Ohana, which explores microtones and percussive effects as part of the musical material. These two pieces prove conclusively that non-guitarists can produce very effective music for an instrument with which they have had little prior experience, as solo music is probably the most severe testing ground for a composer's skills. The ensemble music from the sixties offers the largest number of musical examples even though the instrument only appears in minor roles in orchestral pieces such as Earle Brown's From Here (1963), Berio's Passagio (1962) and Nordheim's Epitaffio (1963). The ensemble writing in Birtwhistle's The World Is Discovered (1960), Takemitsu's Ring for flute, terz-guitar and lute (1961), and Petrassi's Second Serenata-Trio for harp, guitar and mandolin (1962) is quite virtuosic, while the instrument's role in Morton Feldman's Straits of Magellan for seven instruments (1961), Gerhard's Concerto for 8 (1962), Bartolozzi's Concertazioni per Oboe (1965) and Lukas Foss's Fragments of Archilochos (1966) is more supportive, and often highly coloristic.

As for the more experimental repertoire, open score and graphic techniques of notation appear in the scores of Bussotti's "Mobile-Stabile" from Sette Fogli for guitar, voice and piano (1963) and RARA for vn, va, vc, cb and guitar (1964-67). But by far the most imaginative and downright hilarious use of both electric and acoustic guitars comes from Maurice Kagel's pen in Sonant (1960/ . . .) for guitar, harp, contrabass, and percussion. In this piece, Kagel seems to take unconventional sound production techniques to their limit, demanding that the instrument be struck, plucked, scraped, bowed, etc. With this piece, Kagel begins a relationship with the avant-garde guitar which continues in Tremens (1963/65), Unter Strom (1969), and on into the seventies. Throughout these pieces, Kagel tends to use the "whole musician," both visually and dramatically rather than restrict the role of the player to mere note production. Other composers have also explored these and other more abstract coloristic aspects of the guitar's sound, in both solo and small ensemble contexts. The electric guitar is used pointillistically with such instruments as horn, contra-bassoon, electric bass, trombone and violin in Electric Spring I, II, & III (1966/70) by Christian Wolff and David Bedford explores amplified textures in 18 Bricks Left on April 21 for two electric guitars (1968) with as much imagination as he employs in the acoustic guitar solo You Asked for It (1969).

In retrospect, however, some of the most satisfying uses of guitar "effects" during the sixties are to be found in the music theatre pieces which again utilize the whole guitarist as speaker, conductor, percussionist, etc., as well as a conventional player. For example, in the powerful El Cimarrón for baritone, flute, guitar and percussion (1969), Henze uses bowed guitar and bowed cymbal to create the ambience of the distant past in the first movement, and uses harmonics and golpe sounds of the struck guitar body accompanied by vocal clicks and whistles to set the mood for "The Forest." George Crumb uses the electric guitar very dramatically in Songs, Drones, and Refrains of Death (1968) by taking advantage of the artificial reverberation and using bottleneck glissandi to help create a mood of eeriness, while Lukas Foss uses a high degree of improvisation in the electric guitar part of Paradigm (1968) which includes a vocal section extolling the virtues of "dangerous music." Incidentally, the guitar part in Paradigm can also be played on the electric sitar, which shows yet another influence of popular music on "serious" composers.

The late sixties saw the guitar slowly gaining recognition in the legitimate arena of contemporary music with the use of the instrument by Boulez, Henze, Crumb and Foss, as well as Richard Rodney Bennet, Per Norgard, Penderecki, Maderna, Bussotti, Gerhard and others. It was during this time that Thea Musgrave wrote Soliloquy I for guitar and tape (1969), one of the first pieces to explore this medium, and Stockhausen wrote his Spiral (1968) for an electric guitar. The fact that the guitar was used by so many respected composers during this period shows a genuine interest in the instrument, though sometimes the guitar parts in much of this music reveal that it is still a mysterious instrument for many writers. Outstanding exceptions to this trend exist, for example, in the works of Stephen Dodgson, such as his Partita (1963) and Duo Concertant for guitar and harpsichord (1968) and Fantasy Divisions (1970).

By the 1970s, most works involving the guitar prove that the instrument has finally been accepted by the musical community by honoring it with substantial parts, skillfully written to take advantage of the guitar's attributes and not accentuate its weaknesses. Solo pieces from this decade include Petrassi's Nunc (1971), Haubenstock-Ramati's Hexachord I and II for one or two guitars (1973) and Pousseur's L'Ibericare (1975), as well as more pieces inspired by the playing of both Julian Bream (Walton's 5 Bagatelles [1972], Rawsthorne's Elegy [1975], Humphrey Searle's Five [1974] and Henze's latest monumental guitar solo work Royal Winter Music [1976] and John Williams Dodgson's Duo for cello and guitar [1974]). One composer who has been responsible for adding a considerable amount of music to the mixed ensemble repertoire has been Peter Maxwell Davies, who uses a guitarist in his performance group "The Fires of London." Since 1971, he has written many works involving the instrument including From Stone to Thorn (1971), Scottish Dances (1973), Dark Angels for soprano and guitar (1973), Fiddlers at the Wedding (1973-74) and Points and Dances from Tavener (1974), as well as Ara Coeli for solo guitar (1972). Also, a recent development in the world of guitar music has been the re-emergence of the guitar ensemble medium, pioneered primarily by Gilbert Biberian's Omega Guitar Quartet in London (and also his Omega Players earlier in this decade). Since the Quartet's creation in 1968, there have been over 20 works written for them and there are now at least 10 professional guitar quartets and several larger ensembles in the Americas and Europe who are in turn performing and inspiring many more new compositions.

The electric guitar has also become very popular on the concert stage during the last ten years. David Bedford, who is renowned for his ties with popular music, has used the instrument often in his chamber pieces, and has also written an extremely popular concerto Star's End (1974) for electric guitar, electric bass guitar and orchestra. Henze has also used the electric guitar consistently in his latest stage works including Voices (1976) and We Come to the River (1977), and it has been used by John Tavener in his Celtic Requiem (1972) and Michael Tippet in his latest opera The Ice Break (1977). Mauricio Kagel has continued his musical and dramatic exploration of the electric instrument in this decade with Tactil for two guitars and piano (1970), Mare Nostrum (1975) and Kantrimusik (1975); and Elisabeth Luytens has even written for electric guitar and string quartet in her "Go, said the Bird" (1975).

As amplification of the acoustic guitar becomes more sophisticated, the instrument will be included in more and more ensemble pieces, its traditional problem of lack of volume being finally solved. And, of course, with the advent of the electric guitar also comes the plethora of electronic effects which have been very popular in rock and roll music. Even these techniques such as fuzz-tone, flangers, phase-shifters, etc. (as in such pieces as Fabio Vacchi's Suite for flute and amplified guitar [1973]) are finding their way into the repertoire—a perfect example being the very successful use of the wah-wah pedal in the 1977 London Proms commission Proenca for mezzo-soprano, electric guitar and orchestra (1977) by John Buller, as well as in Luyten's "Go, said the Bird."

More contributions to the repertoire in this decade include Berkeley's Theme and Variations (1970), Kucera's Diario: Omaggio a Che Guevara (1971), Peter Fricker's Paseo (1971), Gardner Read's Canzone di Notte (1971), Haubenstock-Ramati's Frame (1972), Takemitsu's Folios (1974), and Bartolozzi's Omaggio (1972), all of which are for solo guitar; and such ensemble pieces as Norgard's Libra for tenor and guitar (1973), William Hellerman's On the Edge of a Node for prepared guitar, prepared violin and cello (1974), Henze's Carillon, Recitative and Masque for mandolin, guitar and harp (1974), Barbara Kolb's Looking for Claudio for guitar and tape (1975), Ned Rorem's beautiful Romeo and Juliet for flute and guitar, and the list goes on and on. Of course, it must be remembered that while the number and quality of the works by the above-mentioned non-specialist composers has been steadily growing, there is also a large body of works by the specialist composers for the instrument, so that the combined effect of all these factions of guitar composition have produced quite a varied and abundant literature over the past few decades.

As always, part of the renewed enthusiasm for the instrument is due to the collaboration of a new generation of performers such as Julian Bream, John Williams, Angel Gilardino, Alvaro Company, Siegfried Behrend, Ingolf Olsen, Tim Walker, Michael Lorimer, Gilbert Biberian, David Starobin, Konrad Ragossnig and others whose capabilities and enthusiasm have helped to extend the techniques and repertoire of the guitar, in keeping with the tradition of Sor, Tárrega and Segovia. All in all, the future looks bright for this long neglected instrument, in whatever form it finds itself on the concert stage. I feel justified in suggesting that this activity does indeed mark the beginning of the Second Golden Age of the Guitar.

Footnotes

1. Berlioz, Hector, Treatise on Modern Instrumentation, trans. by M. Clarke (London: Novello & Co., 1904), pp. 69-70.
2. Segovia, Andrés, The Guitar and I (Decca Records), sleeve note.

Eugene Moye: A Young Cellist Speaks Out

By David W. Moore, American Record Guide, September 1979

Columbia Records is not mainly noted for promoting new talent, particularly in the classical field, yet they have chosen to record Eugene Moye in a debut album, and he deserves it. While at the Juilliard School, Moye won the annual Cello Concerto Competition. In 1977 he played an Alice Tully Hall debut program which the Times described as a performance "elegantly played and brilliantly alert to all the expressive possibilities." That year he also played a cello concerto by David Baker with the New York Philharmonic. Since then he has performed with several other orchestras and made several concert tours under the aegis of the State Department (underwritten by the Epstein Memorial Foundation). He has also played a number of chamber concerts. His most recent triumph was his recital at the 92nd Street "Y" on May 29th, about which Times critic Allen Hughes wrote:

> . . . he must be ranked with the foremost cellists of his generation. He is only 27 years old, but his interpretation of Brahms' Sonata in D, for example, had an eloquence about it that is not customarily associated with one so young, and the suppleness and sensitivity of his phrasing throughout the recital testified to musicality of the highest order.

This is the kind of review musicians kill to get, needless to add.

Moye is a young man whose low-keyed manner belies the temperament he displays on the cello. The son of a Greenwich, Connecticut, policeman and one of four children, Moye began studying the cello at the age of eight. His talent was evident early, and an anonymous admirer presented him with a cello, an expense his parents would have found difficult to meet. At Juilliard he studied with both Leonard Rose and Harvey Shapiro, but he left after two years, finding the atmosphere "too stifling." As we

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sat over coffee in the office of his publicity agent, Michael Mace, Moye expressed his feelings about Juilliard.

"I was very unhappy there," admitted Moye. "Some people can take the atmosphere, but I was frustrated. You would think that a professional school like that would be only too happy to help you get ahead in the world outside, but that's not what Juilliard is like. That's exactly what it doesn't do. Whenever I was offered a job outside that conflicted with school in any way, they threatened to take away my scholarship if I accepted it, no matter how important an opportunity it was. Finally there came a time when I decided they could have the scholarship. They treated us as if our only purpose in life was to be a concert soloist. We can't all start that way, and we have to live in the meantime. Juilliard was a valuable place to meet some very talented people, but as a school, they have a very unrealistic attitude."

After leaving Juilliard, Moye was soon offered the position of assistant principal cellist in the City Center Ballet Orchestra, a position he still holds. "It's a great job," he remarked. "You can choose your own day off, and I get to play solo occasionally." Also, since the season is a short one, there is plenty of time for concert tours.

Concerning his new record, Moye was diffident. "I'm not thrilled with it," he admitted. He was glad to have recorded the Brahms D Major Sonata, but felt his interpretation of it had changed since the recording. He was also pleased to have done the Bréval sonata, also a first for the Schwann catalog, though it's a well-known warhorse among cellists. He had much praise for his pianist partner, Mary Louise Vetrano, with whom he wants to continue working. "I don't believe in working with many people," he remarked. "When you're playing something as complex as Brahms, you don't want to have to work out a new way of communicating just to get through it with a new pianist." The Brahms in question is the recently discovered version of the Op. 78 Violin Sonata in G major, reworked for cello by Brahms during his last years. Moye pointed out that unlike the versions for viola of the clarinet sonatas, this arrangement required a number of relatively major adjustments, a new key, considerable changes in register for both instruments and some reversals of role. For instance, the melody line in the last phrase of the work is here given to the piano, while in the violin version it was a violin line. Understandably, Moye finds he likes the piece better for cello than for violin.

As a musician, Moye feels more of an obligation than a commitment to contemporary music, but the obligation led him to play David Baker's difficult Cello Concerto with the Philharmonic. He felt, as I felt from reviewing Baker's piano trio in **ARG** recently, that his music is good in places but lacks focus. Moye felt that composers suffer today from lack of good performances of their music and need the encouragement of really fine players, not just the student reading of works which is frequently the situation. He recalled the inspiration that Brahms had from hearing a really good clarinettist for the first time, in his old age, thereby inspiring some of Brahms' finest chamber works.

Moye states that "classical music is in bad shape. People complain that they don't understand it. Anybody can understand and enjoy classical music if it's presented without the elitist attitude that musicians tend to assume. When I first decided to go classical, I determined that I was going to keep the public from being bored. That wall between performer and audience needs to be broken down. My way of doing that is by talking. It's important to let the audience know how you feel about what you're playing, even if you aren't very articulate about it. Bernstein is a model for me, a shot in the arm. In Brahms' day they used to get really turned on and applaud between the movements of a symphony. Today we're too tense, and it's a sort of forced attentiveness that isn't natural. My manager is discouraging me from talking in my New York recitals, but I might do it anyway. Audiences always react very favorably to it, and I believe in it."

Moye is an active man who enjoys playing squash and tennis as well as the cello. ("If you don't kill yourself by playing . . . it's very good for your bow arm.") He has also found hypnotism a useful adjunct for aiding concentration. His future plans are not settled yet. He intends to leave those details to his manager, Robert Sherman, an old friend whom he trusts more than he does the larger, more impersonal organizations. One aspect of Moye's future is clear to him, however. He is planning to enjoy himself. With his talent and his basically positive attitude, he may well do just that.

BRAHMS: Cello Sonata in D, Op. 78; Bréval: Cello Sonata in G; CASSADO: Requiebros; SCHUMANN: Fantasy Pieces, Op. 73; BACH: Adagio (from Toccata in C); FAURE: Après un rêve. Eugene Moye, cello; Mary Louise Vetrano, piano.

Columbia Stereo MX 35173, $7.98.

Eugene Moye's debut disc is impressively warm, with a feeling of communication about it that is good to hear. The playing is not flawless technically, but it's very good, and any technical miscalculations are secondary to the musical expression that is going on.

The major work here is the Brahms sonata. Originally for violin, the cello version is the composer's own, recently rediscovered and now frequently performed, though this is the first commercial recording of it. The violin version has always been one of my very favorite compositions, which made it difficult to take to the numerous changes the composer made to adjust it to the cello register and sonority. To begin with, the sound of the piano part down no less than a fourth in pitch is somewhat alarming to contemplate in places. Vetrano handles the situation with clarity and conviction, but the performance is generally slower than violinists find desirable. *Vivace ma non troppo*, the first movement heading, gives a certain amount of leeway, but not quite this much, though Moye's sensitive but broad phrasing comes close to being convincing, and familiarity may breed capitulation at last. There is a certain extra weight to the entire work that gives it a greater feeling of sadness and gloom than it had as a violin sonata; instead of the occasional relief of a bird hovering overhead, there is only the Swan of Tuonela. Outside of a few questionable double-stops in the last two movements, Moye plays the piece with conviction and with a gorgeous tone. He obviously believes in the work in its present incarnation. At any rate, it is a piece and a performance that should be heard.

The sonata by Jean-Baptiste Bréval (1756-1825) is well-known to cellists though it does not seem to have been recorded before. It is a virtuoso vehicle in a style resembling closely that of Boccherini, with numerous graceful passages in high registers that Moye negotiates with ease and an amazingly smooth bow-arm. There's not a rough note on the whole disc, in fact.

The rest of the program is relatively orthodox. Schumann's lovely *Fantasy Pieces* are so seldom recorded on the clarinet they were written for that cellists seem to have appropriated them altogether. The other works are arrangements from a Bach keyboard Toccata and famous Fauré melodie, both by Casals, and Gaspar Cassado's Requiebros, dedicated to Casals. These are all lovely encore-style pieces which Moye plays with beauty, though the Fauré is much too slow.

This is a fine debut album. Moye shows a good deal of personality, which he should develop further as his career progresses, but already it is well worth listening to for it's warmth and feeling of humanity. The disc is well-recorded with quiet surfaces.

—Moore

Hi-Fi: Breakthrough

Videodisc Unites the Best Sound Yet on Records with a TV Image to Match

By Hans Fantel, Opera News, August 1979

The nervous tremors of an economy sapped by inflation and running out of gas don't seem to daunt the audio industry. The recent Consumer Electronics Show in Chicago—the great annual conclave of the trade—seemed confidently plugged into the future, and one quasi-official spokesman cheerfully prophesied that if people can't afford to go out, more will stay home listening to stereo.

If so, they will have better equipment available to them than ever before. Design advances are being introduced in all kinds of components. But the single item attracting the most attention in Chicago was the videodisc player, a sort of updated phonograph that not only plays the best sound ever recorded but spins off the disc high-quality color images for the TV screen. It was clear to everyone that this new sight-and-sound phonograph marks a fundamental turning point.

Years in the making and long awaited, the videodisc, as developed by Philips of the Netherlands (famed as the inventors of audio cassettes), has at last become a consumer reality. It is now being test-marketed in Atlanta, Seattle, and Tacoma under the name of Magnavision through Magnavox, Philips's American affiliate. The initial response left no doubt that the disc, as well as the handsome and virtually foolproof player on which it spins at a dizzying 1,800 rpm, is just what Americans want to spend a spare $695 on. All available players and discs were sold out in Atlanta the first day. In Seattle, too, back orders are piling up, and if the factories in Holland and Tennessee can keep up the pace, more than 20,000 videodisc players will be whirling away in American homes by the year's end.

Why does a video device occasion so much excitement among audio fans? The answer

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lies in the future potential of the disc as the most versatile and economical distribution medium for all the performing arts. At present, videodisc repertory consists mostly of recent feature films and movie classics. But unless a darkening economy forestalls the natural growth of the new medium, it will soon offer an expanding choice of theatrical performances, ballet, topical discs containing cooking and crafts instruction, sports, travel, home maintenance and above all opera. Even if the new discs carried no picture, they would still command a broad public for their unprecedented sound quality. Philips and Sony, in fact, have already shown "music only" versions of the disc.

Unlike the currently popular videotape recorders, whose sound quality ranges from mediocre to poor, the videodisc carries full stereo, with greater fidelity than any previous recording medium. The sonic signal is registered on these discs in digital form by a process called Pulse Code Modulation, or PCM for short. This makes it the natural complement to the digital studio techniques now beginning to be employed for records, enabling the disc to deliver digitally recorded music into the home with undiminished quality.

At present, all LP records—including those made from digital master tapes—must still be pressed on conventional discs to be playable on standard phonographs. Even so, digitally mastered discs possess unparalleled sonic virtues, as can be heard on London's recent release of "New Year's in Vienna," which may be the best-sounding phonograph record ever made. Even greater benefits will be realized when the playback disc, as well as the master recording, has the digital advantage.

Because the digital signal is virtually immune to distortion and noise, being encoded in the form of binary numbers that permit no distortive ambiguities, the sound exceeds even the best current standards of naturalness and clarity. The most impressive sonic aspect of videodiscs is their ability to render musical climaxes at realistic loudness levels without perceptible distortion, and to produce the softest pianissimo without being swamped by background noise. With this technology we have, for the first time in the history of electronic communications, a natural convergence of video with top-quality audio.

This point has not been lost on one of the most astute audio manufacturers, Pioneer Corporation, who plan to introduce their own version of the Philips videodisc player later this year. Pioneer's president, Bernie Mitchell, is an ardent opera fan and a staunch supporter of the Met. Under his aegis, one may expect that the repertory available in the new format will eventually include the staples of the lyric stage, assuming that the future market for ultra-fidelity video opera will be large enough to defray production costs and that contractual hurdles regarding performance rights can be cleared. In this connection, another advantage of the videodisc over current videotape formats is its radically lower cost. Videodiscs can be pressed almost as cheaply as regular phonograph records. While production costs for a videodisc opera would naturally be greater than for a sound-only recording, the material cost per disc would not be substantially higher.

As some of the more imaginative telecasts have already shown, the video realization of an opera can be freed from the strictures of the stage and allow the director greater interpretive range in projecting the composer's artistic vision than is normally attainable in a theater. When the videodisc is played over a large-screen, high-fidelity projection system, the effect would be overwhelming: imagine the splendors of Valhalla, the forest of Pelléas or Ariadne's dreamy island conveyed in such fashion.

How soon can these tantalizing promises be fulfilled? What must be created is a sufficiently broad commercial basis. Matters are being complicated by rival versions of the videodisc being readied by such companies as JVC, Mitsubishi, Panasonic, and RCA. Some of these employ different and mutually incompatible technical principles, creating potential chaos in the marketplace. Whether these alternate systems will actually be offered to the public is still uncertain. It may be that Philips, Magnavox, and Pioneer will succeed in preempting the market by sheer priority. As General Sherman knew over a century ago, battles may be won by being "the firstest with the mostest," and the Philips system qualifies on both counts. Philips uses a finely focused laser beam to scan the digital disc and read out the information it contains. RCA, JVC, and Panasonic use a mechanical stylus. The advantage of the laser beam is that it causes no wear whatever. The discs last indefinitely, do not deteriorate with use, and are impervious to dirt, dust, and fingerprints, because the visual and sonic information lies beneath the transparent surface rather than on the surface, as in conventional records. In other respects, too, the Philips system is widely considered to be the most advanced and versatile, though not the cheapest, of the competing formats.

While the videodisc dramatically signifies the coming together of audio and video, similar developments are also brewing in the broadcasting field. The virtual monopoly on major programing held by the networks since the beginning of TV is now being challenged by new transmission methods that may greatly reduce the influence of the networks. Bouncing signals from satellites hovering in the sky now enables any "program originator" to beam his program anywhere in the country without the aid of networks or other land-based transmission facilities. The receiving ground stations just pick it up from the celestial relay with a big antenna and then feed the program either to a local transmitter or to a cable system. The traditional network function of program distribution is thus by-passed.

In the past, satellite relays—an eminently practical offspring of space technology—were used mainly above the oceans for intercontinental transmission. Now, increasingly, they hover over the land mass of the U.S. for countrywide coverage by any broadcaster or private-message service willing to buy time on one of the many channels available. Such systems are already in operation. Since last year, the Public Braodcasting Service, for example, has been sending programs to member stations via satellite. And a few independent TV stations now sell some of their programs to other stations and cable systems, delivering their signal via satellite wherever it is wanted. From a musical viewpoint, the advantage of this method is its excellent audio quality as well as the capability to transmit in stereo.

The skyborne technology in this case is far ahead of earthbound home equipment. Most TV receivers, except in some cities in Japan, are not yet equipped for stereo. Besides, the sound-reproducing quality of TV home receivers is typically poor. But there are signs that this will be changing soon. Betting on growing consumer demand for better TV sound, Magnavox is introducing consoles with 12-watt amplifiers and separate treble and bass controls. With a rather lumpy distortion rating of 1.5%, this may not impress dedicated hi-fi fans, but it signifies a first step in the right direction. Zenith is also paying more attention to the audio part of its TV sets, and some of its models will have separate audio outputs so that TV sound can be piped to external amplifiers and speakers. It is to be hoped that this simple feature will be widely imitated by other manufacturers, enabling owners of stereo sound systems to hear the audio portion of telecasts with greatly improved fidelity.

Since satellite channels have far greater program capacity than traditional land lines, each channel may be able to beam out several video programs, with several radio channels on the side. Some of the latter, it seems, may be used to serve the minority audience interested in classical music. A program-distributing firm, United Video of Tulsa, Oklahoma, is making plans to link the classical music broadcasts of WFMT in Chicago via satellite to several hundred cable systems throughout the country. This will provide twenty-four hours a day of classical music in stereo, including live performances by four major opera companies and six leading symphonies. The territory to be covered includes Alaska and Hawaii, and the fidelity of reception will be on a par with the best FM available today. This plan, to be in operation by fall, represents the first commercial national hookup for classical music.

Dictated Music: A Proposed System

This article is the first of a series on a proposed system for dictating music. Dictating music in the present instance refers to describing music notation verbally, not to the more familiar practice of playing melodies, rhythmic patterns, chordal progressions, or musical excerpts so that others may write them down. The dictated music discussed in these articles is also different from both slow tapes and recorded lead sheets in that the music is not performed.

We are exploring the possible development of a system for dictating music that is usable by people who understand either print or braille notation or who learned music from recorded instructional courses. Many readers have indicated a need for such a system; in the absence of a suitable system, many others have developed their own methods for having piano music, popular songs, hymns, theory examples, and the like dictated to them. The availability of such a system will also make new types of materials possible; for example, tapes of dictated music that can be used by a large number of musicians. Reader reaction to these proposals will be needed for the fullest possible development of the project.

The proposed approach to dictating music is based on a systematic, concise, and easily understood verbal presentation of the musical information needed to play, sing, or write down in print or braille a musical example or composition. The system can be used either by the sighted in dictating music to the blind, or by the blind in dictating music to the sighted. Moreover, the system can accommodate all types of music, some types perhaps better than others.

The system

The proposed system is based on four main elements:

1. The braille system of octaves
2. The braille rules for octave designations in melodic movement
3. Conciseness
4. Two formulas for presenting the musical information:
   a. Rhythmic value, letter name, other signs
   b. Text, rhythmic value, letter name, other signs

This simple listing of elements will not doubt elicit certain immediate responses, and rightly so. For example, "I do not know music braille and therefore cannot use a system based on braille rules." "The formulas do not conform to the order of braille signs making such a system difficult for me to use." We must assume, however, that the benefits to be derived from having a single system usable by braille, cassette, disc, and large-print users and by sighted persons more than outweigh particular disadvantages such as these, and that individuals needing to use the system will be able to make adjustments.

Braille Octaves

Octave 1: The first C at the left end of the piano keyboard up through B; or from the sixth to the third leger space below the bass staff

Octave 2: The second C up through B; or from the second leger line below to the second line on the bass staff

Octave 3: The third C up through B; or from the second space on to the first space above the bass staff

Octave 4: The fourth or middle C up through B; or from the first leger line below to the third line on the treble staff

Octave 5: The fifth C up through B; or from the third space on to the second leger space above the treble staff

Octave 6: The sixth C up through B; or from the second to the fifth leger line above the treble staff

Octave 7: The seventh C up through B; or from the sixth to the ninth leger space above the treble staff

The notes A and B below the first C are referred to as "below the first octave"; the note above the last octave is "above the seventh octave."

Persons having a print music background can readily see that the braille system of octaves is very much like other standard methods of designating octaves. Relating the braille system to those other systems may make it easier to learn the braille system. Persons not already familiar with other systems may wish to simply remember that middle C is fourth octave C and work from that point.

Practices for using octave designations in melodic movement are:

1. Give the octave location for the first note of a composition or example.
2. If the next note is the same as the previous note or moves a second or third, do not give the octave location of the note.
3. If the next note moves a fourth or fifth but stays in the same C octave, do not give the octave; if it moves out of the C octave, give the new octave.
4. If the next note moves a sixth, seventh, or more, give the C octave.

Examples

In print notation the first phrase of the tune "Twinkle, Twinkle, Little Star" is:

Treble clef, no sharps or flats. Middle C, middle C, second line G, second line G, second space A, second space A, second line G.

Using the rules for melodic movement and an octave designation, the melody can be dictated as follows:

No sharps or flats. Fourth octave C, C, G, G, A, A, G.

It can easily be seen that octave designations make dictation more concise.

Another slightly more complex example is the first phrase of "Angels from the Realms of Glory." In print the notation is:

Treble clef, two flats. First space F, first space below the staff D, third line B, first space F, fourth line D, third space C, third line B, first space F.

Dictated, using the braille rules, it becomes:

Two flats. Fourth octave F, D, fourth octave B, F, fifth octave D, C, B, F.

As you may have observed, clef signs are not necessary when octaves are used.

Conciseness

Conciseness will be stressed throughout this series of articles because it is essential to the system. Since every detail of a musical example or composition must be verbalized, the result can be relatively long narratives for even short compositions. Therefore, information must be consolidated wherever there is an opportunity. For example, do not say: quarter note C, quarter note D, quarter note E, quarter note F. Do say: four quarters, C, D, E, F. Knowing and using correct terms for signs and symbols is also an important space saver. For example, it saves substantial space to call a heavy, horizontal line connecting the stems of two eighth notes a "beam" rather than "a heavy, horizontal line connecting the stems of two eighth notes."

Formulas

The two patterns or formulas for presenting musical information will be discussed at length and applied to different types of music in future articles. To illustrate how they are applied and what the resulting narrative might be, let us return to the two tunes used earlier. "Twinkle, Twinkle, Little Star" dictated according to this system would be:

No sharps or flats, four-four meter.
1st measure: four quarters, fourth octave C, C, G, G.
2nd measure: two quarters, A, A. Half, G.

"Angels from the Realms of Glory" would be:

Two flats, common meter.
1st measure: four quarters, fourth octave F, D, fourth octave B, F.
2nd measure: dotted quarter, fifth octave D. Eighth, C. Two quarters, B, F.

Your response to this series of articles is essential to the success of the project. We are interested not only in how this approach works or does not work for you, but also about any methods you have developed for your own purposes or any methods you have heard about. Please send comments and questions to:

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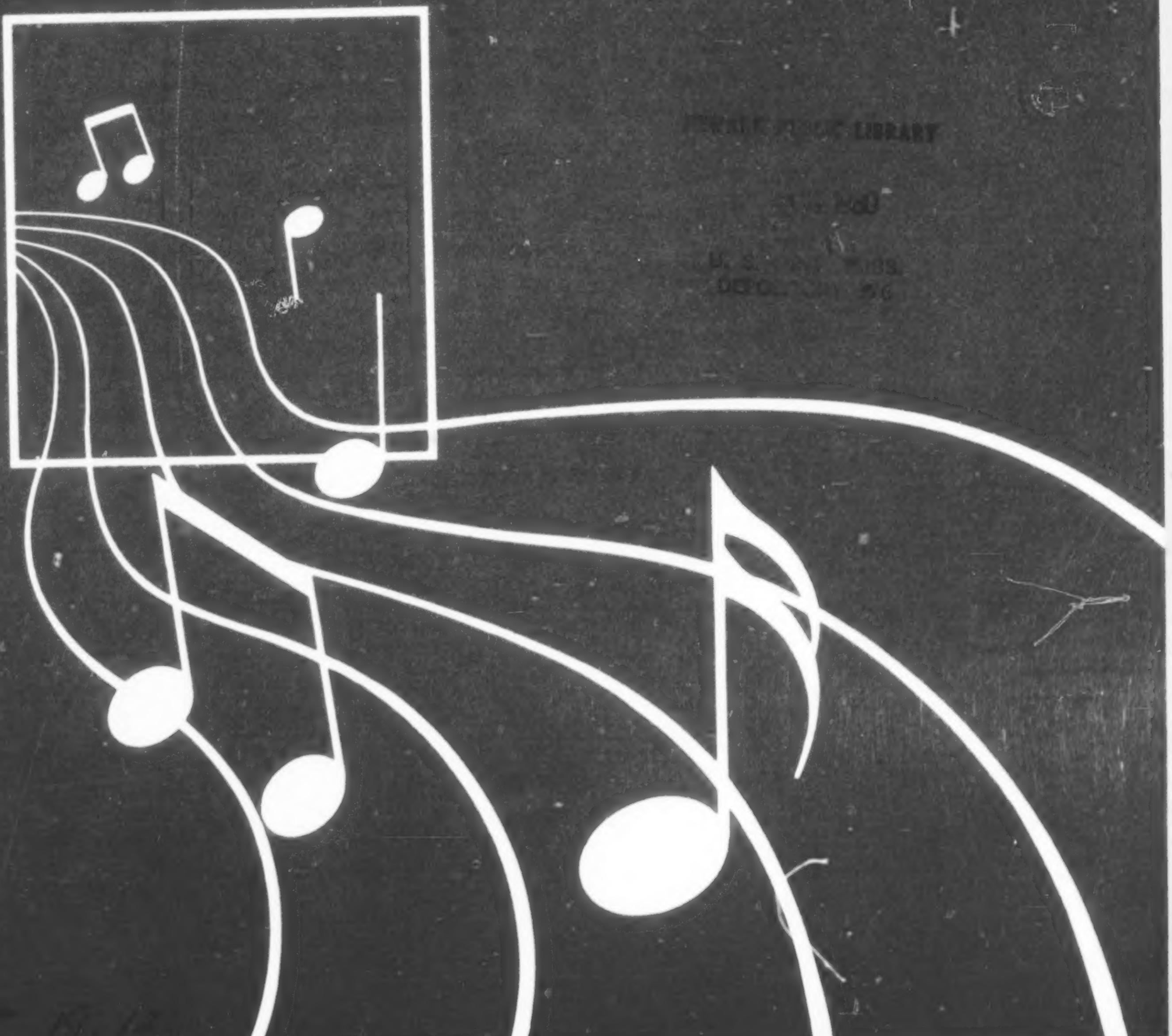

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The magazine contains several types of information. "Selected Reprints" is comprised of articles reprinted from national music and news periodicals. The 'Features" section carries updated information about the music program and original articles of interest to blind and physically handicapped individuals. Additions to the NLS music collections are listed under "New Music Materials."

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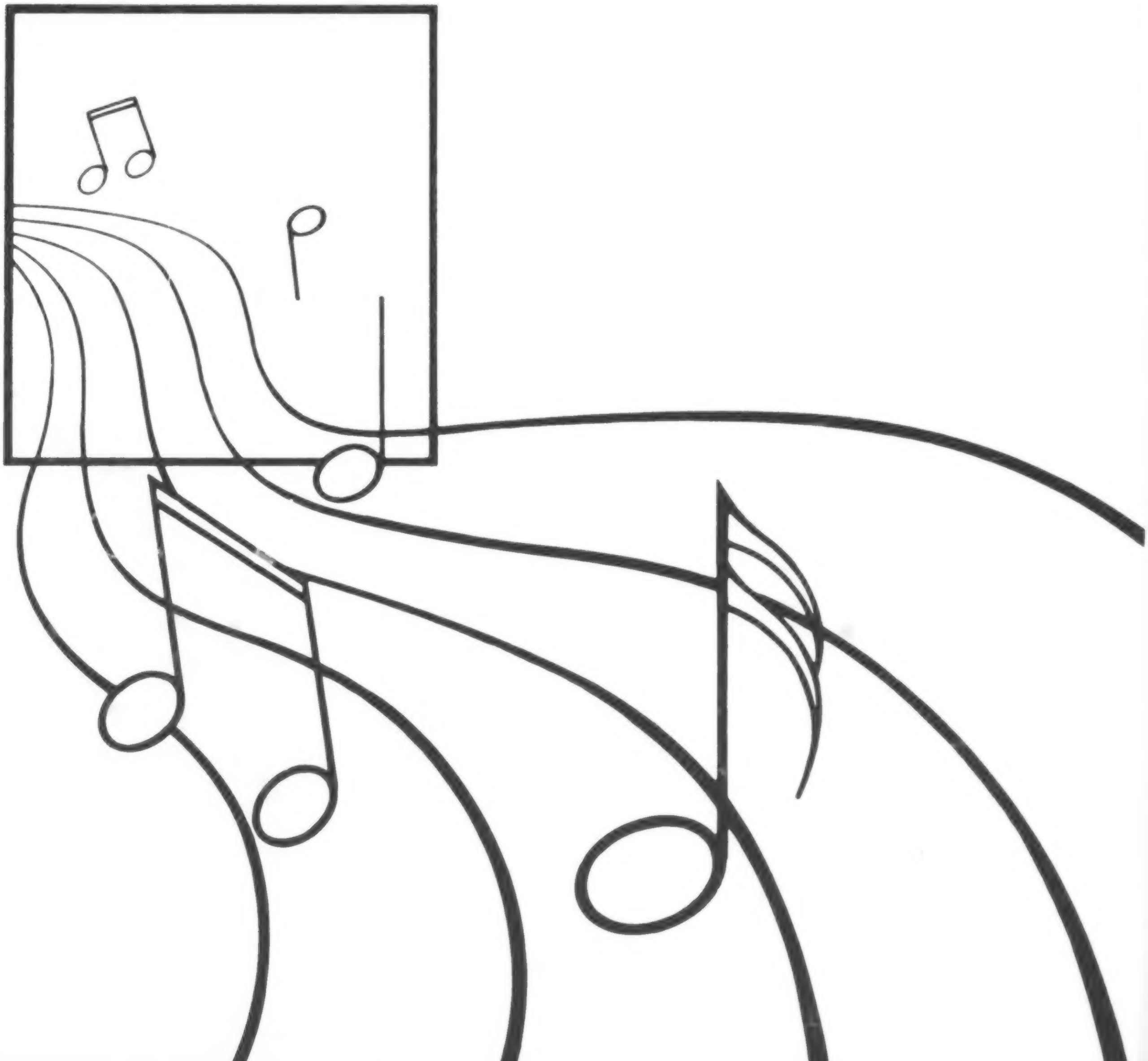

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ANNOUNCEMENTS

Dictionary of Braille Music Signs Published

A major new Library of Congress publication, the Dictionary of Braille Music Signs by Bettye Krolick, is now available in large print from the Music Section. A braille edition is in production.

This unique reference tool is designed to gather into a single resource definitions of braille music signs used since 1888 and to provide explanations of the wide variety of formats in which these signs have been used at different times by braille publishers around the world. More than 400 music signs and approximately 100 literary abbreviations are included. The volume contains several explanatory sections supplementing the dictionary, including Formats for Braille Music, Fundamentals of Braille Music, and History of the Braille Music Code.

Research for the dictionary began at the Hayes Library of the Perkins School for the Blind, Watertown, Massachusetts, where the author examined Louis Braille's 1829 publication proposing the use of a 6-dot cell with one code for the literary alphabet and another code for music. After studying this and other historical documents, the author read countless selections of braille music and studied every publication about braille music that could be secured from sources in this country and abroad.

The Library of Congress's extensive collections of braille and print music were used as resources in determining meanings of braille signs. The braille collection also served as a basis for decisions about inclusion or exclusion of terms and formats.

Mrs. Krolick is already known to many readers as the author of How to Read Braille Music and as a regular contributor to the Musical Mainstream. She is Chairman of the Music Committee, National Braille Association, and United States representative to the Subcommittee on Braille Music Notation, World Council for the Welfare of the Blind. She has also served on the Music Advisory Committee to the Florida State University Braille Project. Mrs. Krolick is a professional violinist serving as Concertmaster for the Danville, Illinois, Symphony Orchestra and playing first violin in three other central Illinois orchestras. She has a bachelor's degree in performance from the Eastman School of Music.

Recorder Course Available

Learning to Play Recorder, Soprano and Tenor, a new cassette course, can now be borrowed from the Music Section. The course is in two levels consisting of eight tapes each. The instructional method was developed by Mrs. Jean Sell, who has taught for many years at the California School for the Blind.

The course is appropriate for people of all ages with and without previous musical experience. Folksongs, familiar tunes, and composed music especially appropriate for the recorder are played as solos, in duets, and with guitar accompaniment. The method emphasizes playing by ear and covers fundamentals of music, providing a solid music-theory foundation for those who may want to read braille music later. It includes suggestions for choosing and caring for instruments.

Mrs. Sell's musical experiences include playing in dance bands, orchestras, assorted chamber groups, and instrumental ensembles. She plays the piano, organ, clarinet, recorders (all five), harpsichord, viola, bagpipe, accordion, and guitar. Her academic and musical training includes a Bachelor of Arts degree in music composition from Mills College, additional courses at the University of California and San Francisco State College, workshops with such well-known piano teachers as Frances Clark, Robert Pace, Lynn Olsen, and Angela Diller, and training in the Suzuki method.

The recorder is "an old instrument (fifteenth through eighteenth centuries) of the flute family, differing from the modern flute in being held vertically and blown through a mouthpiece containing an obstructive block (fipple) which leaves only a narrow slit for the passage of the breath. Recorders (also called blockflutes, G. Blockflöte) were usually made in four sizes: bass, tenor, treble (alto), and descant (soprano). The soprano size was still in common use at the time of Bach under the name of fleuto, while the modern flute was called flauto traverso (transverse flute). Beginning about 1920, through the efforts of the Dolmetsch family in England, playing of recorders has been revived and they have been manufactured for the performance of old as well as of new music. They have a delightfully mild sound and are relatively easy to play." Apel, Willi and Daniel, Ralph T. The Harvard Brief Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1960), p. 242.

SELECTED REPRINTS

The Changing Role of the Performer from 1700 to 1950

By Gilbert Ross, American String Teacher, Fall 1979

The years 1700-1950, which neatly encompass a quarter of a millennium, were not idly chosen. January 1st, 1700, saw the publication in Rome of Arcangelo Corelli's 12 Sonatas for Violin and Bass, Op. 5, a milestone in the development of violin technique and in the shaping of the instrumental sonata. The composer, whose lifetime output consisted of only 72 works – 6 sets of 12 compositions each, 60 sonatas and a dozen concertos in all – stands as a monumental figure in the great Italian violin tradition, whose fame spread far and wide. His Opus 5, concluding with the celebrated Follia Variations, became the bible of aspiring violinists and has so remained through countless generations.

Giuseppe Tartini, who died the year Beethoven was born and who achieved eminence as one of the great violin virtuosos of the period, is said to have so esteemed Corelli that he would not allow his pupils to undertake any other repertory until they had mastered the Sonatas of Opus 5. The year 1700, then, serves as a logical starting point for our discussion. At the other end of the time spectrum I have chosen mid-twentieth century as a cutoff to avoid involvement in the extraordinary compositional techniques

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Gilbert Ross, Professor Emeritus of Music, University of Michigan was Chairman of the String Department (1942-1963), founder and first violinist of the Stanley Quartet of the University of Michigan (1949-1970), and has served on the music faculties of Cornell University, Smith College, University of Wisconsin, and Yale University. This article is adapted from a lecture delivered February 1979 at California State University, Long Beach, under the joint auspices of the university and the Los Angeles Chapter of ASTA.

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and performance challenges of electronic, aleatory, and microtonal music, graphic notation, and a host of "isms" that flowered in the 1950s and 1960s.

A quarter of a century ago, Susanne Langer, a distinguished philosopher, wrote:

> Most composers carry the act of creative imagination from its inception as a "commanding form," or matrix idea to a point somewhere before the full realization of the musical work, which is the performed piece. The composer's piece is an incompleted work, but it is a perfectly definite piece carried to a perfectly definite stage . . . Performance is the completion of a musical work, a logical continuation of the composition, carrying the creation through from thought to physical expression. Composition and performance are not neatly separable at the stage marked by the finishing of the score; for both spring from the commanding form and are governed throughout by its demands and enticements . . .[1]

Langer's conception might fairly describe the relationship of composer and performer in Corelli's day. It would not represent such relationship in the first half of the present century. The performer's role has changed radically since 1700. The former complementary collaboration of composer and performer gradually but inexorably dissolved, shrinking the performer's role from one of creative interpretation to that of mere execution, while expanding that of the composer to embrace almost every facet of performance.

Contrasts

In the era of Corelli and Bach, the creative participation of the performer in the realization of a score was freely sanctioned rather than grudgingly tolerated by the composer. As composers sought greater and greater control over performance, they increasingly encroached upon the performer's territory and infringed upon his traditional privileges.

The raw material of the composer is sound. The craft of musical composition involves the organization and control of sound as it moves through time. All composers deal with sound, but usually only indirectly—that is, through symbols which, in turn, must be translated into sound to become music. Although the craft of musical composition is extraordinarily complex, demanding of the composer a high degree of skill in the building of sound structures, it leans heavily, too, on certain basic opposites which appear so obvious that we scarcely think of the composer's craft in such simplistic terms. These include: fast-slow, relating to tempo—the speed at which sounds move through time; loud-soft, relating to dynamics; detached-sustained (staccato-legato), involving articulation; and rigid-flexible, involving the equality or bending of time. Other important opposites might be cited: high-low, plain-ornate, agitated-tranquil, short-long, and simple-complex, all of which relate to pitch, duration, texture, character, or mood.

In the laissez-faire environment of the eighteenth-century, some of these opposites were under the strict control of the composer. Others, however, fell under the jurisdiction of the performer and were readily entrusted to his good taste and sound artistic judgment. By the middle of the twentieth-century all of these opposites had come under the tight rein of the composer and were indicated in the score in as precise detail as modern notation, an intricate complex of signs and symbols, and written directions, often supplemented by an explanatory text, would allow.

A single page of the score of Anton Webern's Five Movements for String Quartet, Op. 5 (1909) will illustrate the composer's masterful control over all aspects of performance. Every sound, in each of the four parts, bears a dynamic mark, and every nuance is meticulously prescribed. Basic tempo and each inner tempo inflection are rigidly regulated. Performers committed to honoring the composer's intentions will bear the burdens of executants only; they will be absolved of the responsibilities of musical and interpretative decisions. The composer is now also the performer, working through surrogates fully responsive to his full authority.

Now let us examine a Corelli score of 1700. Other than the title, Preludio, and a general tempo indication, Largo, the page is pristine. Dynamic marks, inflections, accents, crescendos and diminuendos, ritardandos, and cadential trills are conspicuously lacking. Even the keyboard accompaniment is omitted, the composer providing only a naked base line, with figures prescribing the required harmonies.

The age of Corelli was the age of extemporization, a period in which composers extended to performers the same artistic freedom and right to participate in the music's realization that they themselves enjoyed.

Recognizing the limitations of the printed page, Johann Joachim Quantz declared:

> The good effect of a piece of music depends almost as much upon the performer as upon the composer himself. . . .[2]

The virginal appearance of eighteenth-century scores might suggest that composers were not concerned with musical rhetoric and expressive communication. Any such assumption is convincingly dispelled by the American composer, Roger Sessions.

> . . . If Bach, for instance, was sparing in dynamic indications, this was only partly owing to the fact that he himself was able to supervise the performance of his works and therefore could afford to neglect such matters. Still less, certainly, is it the result, as has sometimes been assumed, of any taboo against so-called expressive performance. One must assume that musicians of Bach's generation and before were as sensitive to the expressive modeling of phrases, to clear and discriminating stressing of accents, to the throwing of contrasts into relief, even to subtle inflections in tempo, as musicians have always been. . . .composers of all times have demanded of performers whatever liveliness and eloquence the latter could give. . . .[3]

Tempo

Early eighteenth-century composers were unusually casual in indicating tempos and often omitted such indications altogether. Several movements of Bach's Brandenburg Concertos bear no speed indications whatsoever, and of the more than two dozen movements and doubles that constitute his unaccompanied Violin Sonatas and Partitas,[4] twenty-one, including two of the three fugues, are without tempo suggestions. When tempo directions were appended, single-word indications—Allegro, Andante, Adagio, Largo, and Grave—usually sufficed.

Henry Purcell, addressing the English Practitioner in 1683, only a few years prior to Corelli's Opus 5, instructs:

> . . . It remains only that the English Practitioner be enform'd, that he will find a few terms of Art perhaps unusual to him, the chief of which are these following: Adagio and Grave, which import nothing but a very slow movement: Presto Largo, Poco Largo or Largo by it Self, a middle movement: Allegro and Vivace, a very brisk, swift, or fast movement. . . .[5]

As composer control evolved, modifying terms i.e., piu, meno, molto, poco, assai, sempre, and moderato, were joined to tempo designations to exercise tighter control. In subsequent steps composers coupled speed directives with those defining character or mood, i.e., appassionato, agitato, vivace, brio, fuoco, tranquillo, grazioso, sostenuto, and cantabile. Thus, from the early nineteenth-century forward, we encounter such detailed directives as: Tempo di Menuetto, ma molto moderato e grazioso (Beethoven, Sonata in G major, Op. 30, No. 3, for Violin and

Piano, 2nd movement); *Un poco presto e con sentimento* (Brahms, *Sonata in D minor*, Op. 108, for Violin and Piano, 3rd movement).

Perhaps the ultimate in tempo control may be found in Alban Berg's *Piano Sonata*, Op. 1 (1907-1909). Of its 180 measures (not counting repeats), 99 contain precise directions governing speed.

The metronome, available since Beethoven's day, has enjoyed unprecedented favor in the present century since it is the ultimate tool—short of actually policing performance—for tempo control.

Dynamics

Sparsity of dynamic marks in early eighteenth-century scores might prompt us to assume that composers had little concern for contrast, light and shade, and the delicate, often imperceptible, inflections that allow the music to breathe. Composers of the period simply adhered to prevailing performance codes and customs and relied on the players' good taste and artistic judgment in providing the required dynamics. The extent to which Bach was willing to entrust dynamic contrast to the performers' determination is revealed in even a cursory glance at the autograph score of his unaccompanied violin sonatas and partitas. Widely scattered *forte* and *piano* symbols are found in the *A minor Sonata* and the *E major Partita*, invariably placed to assure the echo of repeated material. But the *G minor* and *C major Sonatas*, with their extended fugues, are bare of dynamic marks, and even the massive *Chaconne*, requiring seventeen minutes to perform, does not reveal a single *forte* or *piano*. Yet, composer demand for dynamic variety is urgent and persistent. Quantz exhorted his readers:

> No less must good execution be varied. Light and shadow must be constantly maintained. No listener will be particularly moved by someone who always produces the notes with the same force or weakness and, so to speak, plays always in the same colour, or by someone who does not know how to raise or moderate the tone at the proper time. . . .[6]

Leopold Mozart, too, affirmed the pleas of other composers:

> From this it follows that the prescribed *piano* and *forte* must be observed most exactly, and that one must not go on playing always in one tone like a hurdy-gurdy. Yea, one must know how to change from *piano* to *forte* without directions and of one's own accord, each at the right time. . . .[7]

Surely not all performers of Corelli's era exhibited the good taste and judgment expected by the composer. I would venture the conjecture that growing dissatisfaction and disillusionment were influential in persuading composers to reduce their blind reliance on the performer, seize the initiative, and take greater command of the printed page.

Expression

Perhaps the most effective practice for the implementation of expressivity in performance is tempo flexibility, the subtle and often barely perceptible inflections that reflect the inherent expressiveness of the music and the inner musicality of the player. While expressiveness in delivery involves a number of techniques of bow and left-hand, notably the special character of vibrato, the most artful, exquisite, and strangely mysterious is the bending of time. Three quarters of a century before Corelli's death, Girolamo Frescobaldi was admonishing performers to play sometimes quickly, sometimes slowly, according to their fancy. And Quantz, in listing the various factors in what he called "good execution," wrote:

> Finally, good execution must be expressive, and appropriate to each passion that one encounters. . . .[8]

Key words in the treatises and other documents of the eighteenth-century were *expression* and *passion*, often coupled to form an urgent plea for eloquence. The words did not find their way on to the printed page, and to the eyes of the performer, however, until late in the century. From Beethoven forward, the terms overflow the page in countless scores. Beethoven employs the term *espressivo* fourteen times in his *Quartet in C sharp minor*, Op. 131, and uses it in the titles of four of the slow movements of his violin sonatas.

Robert Donington writing on *Expression in Early Music*, observes:

> Marks of expression, as opposed to expression, seem (like signs for ornaments) to have been characteristically few in renaissance music; nor did they (as the signs for ornaments did) proliferate during the baroque period. They became gradually commoner through the eighteenth century, plentiful in the nineteenth, almost exaggeratedly so . . . yet they can never notate more than a fraction of the expression latent in the music and inviting the performer's intuitive response. As in other directions, the baroque musicians preferred to trust to the performer's instincts not as little but as much as possible, and we must always keep the principle in sight: there are fewer expression marks in early music, but there was not less expression.[9]

Since everything that appears on the printed page is intended for the eyes of the performer(s), the veritable flood of terms of character and mood—of expression—that chokes the modern score is simply composer demand for eloquence. It is an illusion to assume that the absence of such pleas in Baroque scores indicates composer indifference, and still less, certainly, does it suggest composer sanction of detached, uninvolved, or motoristic delivery.

Ornamentation

Extemporization, which played such a large part in early music, faced its greatest challenge in the area of ornamentation, and the composer's willingness to entrust this aspect of his music to the performer was, perhaps, his most generous recognition of the performer's right, even obligation, to make a creative contribution to the text.

Composer control of ornamentation came about gradually. So accepted were the performance codes of the Corelli era that composers did not deem it necessary to burden their scores with even so much as a hint of the required embroidery. Early attempts at composer control were by sign and symbol, a practice that brought wide-spread confusion since the precise meaning of individual symbols varied from composer to composer and country to country. French composers, notably Couperin, cluttered their scores with a complex of symbols, many of which are now obsolete, misunderstood, and often misinterpreted by modern performers. Even as early as his Cöthen period (1717-1723), however, Bach wrote out the precise ornaments he wished, pitch by pitch, assigning exact note values, and incorporating them in the text. Examples of Bach's own ornamentation are found in the opening movements of both the G minor and A minor Sonatas for unaccompanied violin.

Although the art of extemporization has long since disappeared from the performer's arsenal of skills, most Baroque composers prepared their slow movements to accommodate embroidery, and our continuing failure to recognize this fact and act accordingly is to ignore an integral aspect of Baroque style. Our insistent performance of melodic skeletons, often static successions of "white notes," with little activity or forward thrust, gives a false view of the music's true texture. The fanciful festooning of such bare bones, then, becomes essential.

Whether ornamentation is extemporized by the player, prepared in advance by the composer, an editor, or by the performer himself, is not important. What is important is that the true ornamental style be restored to those compositions requiring it, that the embroidery be of the right kind and introduced in the right places, and that it be delivered with the spontaneity and lightness of improvisation.

Frederick Neumann, referring particularly to Bach, insists that rigidity in the delivery of ornamental figuration contradicts the very function of Baroque ornamentation, which is to grace the melody and heighten its expressiveness. He elaborates:

> Nothing could be either less graceful or less expressive than a collection of pedantic formulas mercilessly repeated over and over again in the same rigid, prefabricated patterns. No doubt, the special charm of many an ornament lay in the very fact that it was not played always in exactly the same predictable and humdrum manner, but each time with a slightly different touch, a little slower here, a little faster there, once a little earlier, next time a little later, and always flavored with an imaginative variety of ever-so-slight agogic and dynamic inflections and nuances. . . .[10]

Articulation

Among the opposites cited, perhaps none, with the possible exception of fast-slow, is as effective as staccato or legato in establishing the character of a musical statement. Imagine for a moment a classical Gavotte or Bourrée played molto legato, or a Baroque Adagio delivered in a crisply staccato style, and note the astonishing character reversal. The composer's deep concern with articulation is amply attested to in countless documents of the eighteenth century and earlier. Quantz, in his illuminating treatise, wrote:

> . . . You must avoid slurring notes that ought to be articulated, and articulating notes that ought to be slurred. The notes must not seem stuck together. The tonguing on wind instruments and the bowing on bowed instruments, must always be used in conformity with the aims of the composer, in accordance with his indications of slurs and strokes. . . .[11]

Christopher Simpson, Francesco Geminiani, Leopold Mozart, and numerous others made frequent references to staccato, to the "Silences of Articulation." Yet, in the sonatas of Corelli, Bach, and many others, we seek in vain for indications of the staccato stroke. The autograph score of Bach's unaccompanied violin Sonatas and Partitas, which includes three fugues and many lively dance movements, does not reveal a single staccato symbol. As in all other aspects of performance, later composers increasingly exercised their option of controlling articulation. By the end of the nineteenth century they had at their disposal a whole arsenal of terms, i.e., staccato, spiccato, sautillé, détaché, martelé—and symbols—dots, dashes, slashes, strokes, and wedges, often used in combination or with slurs— intended to insure control over one of the most crucial aspects of performance style.

All serious performers are genuinely eager to honor the composer's musical intentions. To willfully defy them would certainly place in question the performer's integrity as a musician. Composers of the late nineteenth and early twentieth centuries, through notational accuracy and the incredible explicitness of their directives, absolve the performer of the responsibilities of the interpreter. Caught in a web of commands and controls from which there appears no ostensible escape, the performer is limited to the duties of a conscientious executant. In this musical straight jacket it is scarcely possible for him to go astray or for the composer to suffer the violations and indignities, real or imagined, of which he has often complained. Strict adherence to the printed page has become, then, a paradigm against which the performer's artistic integrity is measured.

Scrupulous dedication to the text in the realization of most Baroque music, however, places the performer in direct violation of the composer's intentions since much of what he intended is nowhere to be found on the printed page. The characteristic bare bones score imposes upon the player responsibilities for which he is often unprepared and ill-equipped. It demands of him both the willingness and the capacity to look beyond the printed page for the music that lies beneath the cold-as-marble symbols, an intimate knowledge of the performance codes and customs of another day, and maturity, thoughtfulness, and imagination. It requires, too, the good taste and judgment reasonably expected by the composer.

We have a deep affection for Baroque music, but we do not always know how to flesh out and bring to life the musical skeleton before our eyes. We are moved by the apparent simplicity and nobility of a Handel adagio, often unaware that these characteristics were, perhaps, the last things the composer had in mind. If we could neutralize our preconceptions, cast aside our fears and doubts, and allow the music to speak with eloquence and passion, with grace, exuberance, and spontaneity, we would, then, more fully honor the composer's wishes and fulfill his trustingly-placed expectations.

Notes

1. Susanne K. Langer. Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 138

2. Johann Joachim Quantz. On Playing the Flute, English translation of the Berlin 1752 edition with notes and an introduction by Edward R. Reilly (New York: The Free Press/Macmillan, 1966), No. 5, p. 120.

3. Roger Sessions. The Musical Experience of Composer, Performer, Listener (Princeton, N.J.: Princeton University Press, 1950), pp. 72-73.

4. Johann Sebastian Bach. Sonaten und Partiten für Violine Allein; Wiedergabe der Handschrift, Mit einem Nachwort herausgegeben von Günter Hausswald, Geleitwort von Yehudi Menuhin. Facsimile of original 1720 autograph copy (Leipzig: Insel-Verlag, 1958).

5. Henry Purcell. "To the Reader," Sonatas for Two Violins and Bass. Facsimile reprint of London 1683 edition, edited by W. Gillies Whittaker (Paris: The Lyrebird Press, 1936).

6. Quantz-Reilly. No. 14, p. 124.

7. Leopold Mozart. Treatise on the Fundamental Principles of Violin Playing. English translation of the Augsburg 1756 edition by Editha Knocker (London: Oxford University Press, 1948), p. 218.

8. Quantz-Reilly. No. 15, p. 124.

9. Robert Donington. The Interpretation of Early Music. (New York: St. Martin's Press, 1963), p. 309.

10. Frederick Neumann. "Problems of Interpretation in the Music of Bach, Part II" The American Music Teacher (vol. 13, no. 2, November-December, 1963), p. 14.

11. Quantz-Reilly. No. 10, p. 122.

A Festival of Soviet Emigres

Russian Expatriates Demonstrate Solidarity, and Struggle for a Foothold in New Surroundings

By Nancy Shear, High Fidelity, October 1979

"Ne pucha, ne pira"—"Not fluff, not feathers"—is the Russian equivalent of "Break a leg." For six nights in July (10 through 15), it launched some three dozen players onto the stage of Carnegie Hall for the first Soviet Emigre Music Festival.

The core of the festival was the Soviet Emigre Orchestra, a chamber group varying in size from twenty to thirty players, which consisted of seventy emigres and thirty percent native Americans. With the large number of emigres now living in the United States (particularly in New York City), several large symphony orchestras could probably have been formed, but financial limitations and the nature of the artistic strengths of the key participants determined its size and type. Festival music director Lazar Gosman, a violin virtuoso well-known in his former country and now assistant concertmaster of the St. Louis Symphony, led the group from his position as concertmaster just as he had done for fourteen years with the Leningrad Chamber Orchestra. Some of the players had known each other in the U.S.S.R., but most were strangers. By the first night of the festival, however, they had a style and sense of ensemble that was firmly established through more than forty hours of rehearsal, three concerts in the New York area, and a radio broadcast.

Three programs were presented twice each: the first all-Vivaldi, the second all-Bach, and the third Mozart and Haydn. Heard in its world premiere was Retrospectrum, a twenty-minute, five-movement piece by American Richard Adler, best-known as co-composer-lyricist of Damn Yankees and Pajama Game. Conspicuously absent were any Russian or Soviet works, but next year's festival, which is now being planned, is to include such fare. Gosman was one of fourteen soloists who performed with the orchestra.

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The SEMF was conceived and directed by American flutist David Barg and produced by Jay K. Hoffman (co-founder of the Mostly Mozart Festival at Lincoln Center). Its purpose was twofold: to be a platform for the talents of the participants, and to draw attention to the entire situation of Soviet emigration. The political aspect of the festival was more than implied; it was openly stated, with the July 12th concert dedicated to imprisoned ''refusenik'' Anatoly Shcharansky. The effect of all this will reach far beyond Carnegie Hall, as all concerts and speeches (by festival organizers, Jewish group spokesmen, and emigres) were recorded by Radio Free Liberty for broadcast to the Soviet Union.

Many members of the orchestra were incredulous at the idea of playing in Carnegie Hall: that was beyond their dreams just a few months ago. And their appreciation was heightened by the awareness of their unemployed and unfulfilled fellow emigre musicians who constantly grow in number.

Since 1974, thousands of Soviet citizens, most of them Jewish, have come to live in the United States. Among them are many musicians who are students, former members of major and minor Soviet orchestras, and virtuosos who enjoyed positions of fame and privilege throughout the Soviet Union. Most of them came here in a quest for religious freedom, better professional opportunities, and more promising futures for their children. With many Russian Jews relocating to the West, the Soviet government often denies Jewish youths higher education, as it does not want to educate and train future Israelis or Americans. Because of this, some families emigrate who otherwise would not have done so.

The obvious burdens of immigration are made worse by the complicated and competitive nature of the music business in America. For people not accustomed to competing for jobs (the Soviet government assigns work to most citizens), the situation becomes critical for many. As unemployment usually follows soon after application to leave is made, many of the emigres arrive in this country financially bereft and dependent on American relatives or service organizations which help with transportation and resettlement. This is especially difficult for musicians, as the profession makes considerable financial demands on its members. Fine instruments (as well as large amounts of cash and valuables) must be left behind, so the cost of replacement must be faced. Many conductors of American orchestras insist on goodsounding instruments, so the outcome of an audition can be adversely influenced by an inferior instrument. And even when an orchestra makes a loan of an instrument or money, the financial burden eventually must be borne. The cost of printed music and supplies is high, as are travel expenses to orchestra job auditions. Often, a musician will take several auditions because competition is strong: an announcement of an opening in a good orchestra can attract three hundred applicants, of whom one hundred will be heard and only one hired.

Differences of sound and style

Further difficulties exist. There are differences in the sounds and styles of American and Russian playing, particularly with the winds and brass. Also, large chunks of repertoire with which American musicians are intimately familiar are unknown to Soviet-trained players. Rarely heard in the U.S.S.R. are many late Romantic works (such as opuses of Mahler and Strauss), most religious music, native works deemed politically unfavorable, much atonal music (including the works of Schoenberg, Berg, and Webern) and many contemporary compositions.

The people emigrating today know more about the difficulties of the situation than did their counterparts in 1974, and yet they take their chances. Violinist Rimma Sushanskaya speaks in halting English about the general situation. "You come to a new country, not knowing anything here, not knowing English, and it is very difficult to start. The first problem is to find a job. It takes a few years to feel good in your new country and it is a long process because of many, many problems. But people who leave Russia are ready for difficulties and after some years, they feel very good, and they relax." Miss Sushanskaya, who is pursuing a solo career, won many competitions in the U.S.S.R. and was heard often as soloist. But she left her reputation behind her. "When I came here nobody knew about me, and I had to begin everything again with new difficulties." In addition to the Soviet Emigre Festival, she has twice played with the New Jersey Symphony (as soloist) and has been offered a teaching position at the Mannes College of Music. Success, in moderation, has come, but she feels "not so fast as I would like."

The Soviet educational system differs greatly from the American by being much more specialized and therefore limiting. Music students concentrate almost exclusively on music from a very early age, and many violinists and cellists are trained as soloists, and not as ensemble players. Twenty-one-year-old violist Igor Polesitsky, now a second-year student at the Curtis

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Institute of Music, recalls his initial experience with an American orchestra as being almost comic. "I played in the Oberlin Conservatory Orchestra for the first time last year. Before then, I played solo pieces at an audition and, as players from Russia do not usually have many technical problems, the audition committee was impressed with my technique. In the orchestra, I was sitting first stand for a rehearsal of some very simple music, but had a big problem with sight reading and with listening to the players around me." To correct the inadequacies, Igor says the players from Russia must "work hard, and very fast."

And those who fail

Those who are not successful in music have little to fall back on. They often must find menial work in other areas, abandoning the art to which they had, for many years, dedicated their lives. As there is less demand and fewer regular jobs for pianists and vocalists, they often experience more difficulty than others. While there are now many Soviet emigre players in the ranks of American orchestras and in top music schools and conservatories, they constitute only a small percentage of all musical emigres. Garri Shoiket, a violinist in his late forties, played for four years in the Odessa City Opera, for ten years as first concertmaster of the prestigious Stanislavsky Theatre in Moscow, and for ten years as a first violinist with the Bolshoi Theatre Orchestra. He made recordings, toured internationally as soloist and was a member of a permanent trio and quartet. He arrived in the United States four years ago, and is unemployed. Shoiket came to the United States for more and better musical opportunities.

Arts Ascending, Inc., the nonprofit foundation started by David Barg to fund the festival, will further aid emigre musicians by acting as a clearing house for their talents. The SEMF is planned as an annual event in New York City and will be two weeks long in 1980. Between festivals, the orchestra will tour several American cities, eventually traveling internationally. Tours to the U.S.S.R. are not being considered!

Paul Jacobs: Orchestral Pianist and Harpsichordist, Modern Music Specialist

By Paul Hertelendy, Contemporary Keyboard, November 1979

When it comes to the music of early twentieth-century composers, Paul Jacobs has been a favored pianist for such conductors as Pierre Boulez, Gunther Schuller, Seiji Ozawa, Zubin Mehta, and Arthur Weisberg. Born in New York City, young Paul began studying piano at the Third Street Music School Settlement "because my mother wanted a pianist," and later graduated from the Juilliard School. Today, the fortyish keyboardist keeps busy delivering lectures, holding down a post as associate professor of music at Brooklyn College, giving solo recitals, and appearing with groups like Speculum Musicae, yet he still has found time to put out more than a dozen recordings, including the complete solo piano music of Schoenberg, Busoni's six Sonatinas, both books of Debussy's Etudes, and the Debussy Preludes, which were recorded on a Bösendorfer and honored with an award citation from Stereo Review and a Grammy nomination last year.

In addition to all this, he has given premieres of works by Luciano Berio, Werner Henze, and Elliott Carter, as well as of Karlheinz Stockhausen's Klavierstück XI, which he likes to refer to with tongue in cheek as a "rack and roll" piece: It arrives from the publisher rolled up, with a wooden rack enclosed.

Perhaps the most unusual aspect of Jacobs' career, however, is his tenure as resident pianist with the New York Philharmonic since 1961 (he has also been their resident harpsichordist since 1974). Some pianists teach, some play recitals, others try their hand at concertos, but a small number involved in contemporary music will go off into the oft-forgotten but essential symphonic field, where the livelihood, once one is established, is frequently the most secure of all for keyboardists.

The orchestral pianists are those musicians entrusted with playing all the piano parts within the orchestral repertoire. They perform in up to

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two-thirds of the subscription concerts, and with luck they might even sit out the remaining third of the season at full pay. But even so, it is not an easy job. The competition for positions is keen, the prerequisites unusual, and the new scores difficult, even when the ink on them is already dry.

One of the more subtle challenges faced by symphony pianists is the necessity to suppress their yen to shine in favor of a team effort. However distinctive the fabric of their parts, these keyboardists are members of the orchestra, neither separate collaborators nor antagonists. For many who studied to become concert pianists, the radical shift in philosophical attitude this requires does not come nearly as easily as it did to Jacobs.

"The two crucial things in this discipline," he points out, "are to follow the conductor and to learn to attack together with everyone else. The instrument speaks so quickly, much faster than the strings. You have to know how to time it, and I found it was very useful to have played in chamber ensembles with conductors during my schooling. Furthermore, if a conductor is inclined to have you play behind the beat, like Leonard Bernstein, then you wait and compensate. You constantly have to listen to balances. When you come to a pianissimo, you ask yourself, 'Will I be heard?' "

The story of how Jacobs was signed up with the New York Philharmonic stretches back to the years when he was living in France. "I went to a party," he relates, "and I was introduced to Leonard Bernstein there. He said, 'Oh, I know all about you.' I said, 'What do you mean?' And he answered, 'Well, Nadia [Boulanger] told me.' So that was that, but at the same party, I met Aaron Copland, and later I played for him. At the time, I was sort of stuck in Paris; I had been living there for nine years, and I wanted to get back to America, so I asked them if there was anything that could be done. Well, he got me a job at Tanglewood, along with some concerts and recitals across the country. But while I was in the States I got a notice that I had been evicted from my apartment in Paris, so I decided to stay in America.

"But what to do?," Jacobs continues. "I looked at the Philharmonic programs, and I noticed that there were a few works there that needed two keyboards, like [Stravinsky's] Symphony of Psalms, and some Boulez. So I went into a rehearsal one day, and when Lenny saw me, he said, 'What are you doing here?' I said, 'How about my playing one of the keyboard parts for those works you've got programmed?' He said, 'Sure,' and the next thing I know, the pianist they had been using was leaving anyway, so I just stepped into the part."

Some of the more technically difficult scores Jacobs feels he has tackled during his 18-year stint with the Philharmonic are Elliott Carter's Concerto for Orchestra and Symphony of Three Orchestras, and Stravinsky's Symphony in Three Movements and Petrouchka, the last of which he recently recorded digitally with Zubin Mehta conducting. But these are just starters. The practice of writing piano parts to orchestral pieces began in the last century with the Russian Romantics. Mussorgsky already had called on the piano to simulate coronation bells in his opera Boris Godunov when Rimsky-Korsakov wrote in his orchestration book of using uprights to imitate folk instruments. Stravinsky's big works, starting with the ballets, later brought the tradition to the West, while Prokofiev kept it going in the East. Today, orchestral composers as disparate as Copland and Carter have written extensive and demanding piano parts, challenging the mettle of all the aspiring Paul Jacobses around the country.

The orchestral keyboardist's duties are not limited to the piano, as Jacobs is quick to point out. "You also have to play other instruments," he notes, "like celeste, harpsichord, and organ, such as in the Elgar Cockaigne Overture. Sometimes you have to play electronic instruments, as in the case of Jacob Druckman, who usually writes for rock organs, like Farfisas, or Rhodes electric pianos. Lenny Bernstein uses a rock organ too, in his Songfest. And I've done the harpsichord solo in the Carter Double Concerto, [for Harpsichord, Piano, and Two Chamber Orchestras], where the harpsichord is put up front, and you hear it all the time.

"When you play the Double Concerto," Jacobs adds, "you've got four percussionists behind you, along with everything else, so you usually end up boosting the sound somewhat by miking the harpsichord. But it depends on the acoustics too. I played a performance of that piece in Jordan Hall in Boston, which has excellent acoustics, and you could hear the instrument without amplification."

Electronic keyboards as a whole pose no real threat for Jacobs in performance. "The only difficulties I have with them is that, strangely enough, they're unreliable," he states. "In the middle of a rehearsal you run into amplifier trouble or something like that. I find them very cranky, but I've never had any problems with them in actual performance. Generally, you manage to iron out the bugs before giving a concert. You have to. That's part of the job."

His experience with other keyboard instruments has not been limited to his work with the New York Philharmonic. Jacobs recalls a session he played years ago for a television show, using one of the pioneer electronic keyboards. "There was a soap opera called Dark Shadows that was on for years," he explains, "and I played the theme song on the Ondes Martenot. It's a very difficult instrument to pick up, but after all, it was only one tune, and we had a three-hour session. By the end of the three hours I'd learned how to play it. When you're in the business, as it were, you learn how to handle any keyboard instrument. I even played the Theremin in one piece. I used to play percussion when I was a kid, though, so I'm used to picking up instruments and learning how to play them."

Jacobs also finds little difficulty in switching from one keyboard to another in terms of adjusting to the various actions. "Let's put it this way," he begins. "Yes, of course, it's a problem, but it's a problem you learn to deal with. I try to play the harpsichord as a harpsichordist and not as a pianist. Remember, too, that in the eighteenth century keyboard players were used to switching over from instrument to instrument. They would play tracker-action organs in the church, and then they'd go home and practice their pieces on a clavichord. There isn't anything more dissimilar than those two, but they were used to it, so why shouldn't we be?"

If Jacobs has any specialty, it would be in early twentieth-century music, which he plays extensively in both solo and chamber contexts. This begins with Debussy and Busoni, delves into those fascinating "non-school" individualists like Leoš Janáček, Charles Ives, and Carl Nielsen, and goes on inevitably to the Big Three of the Vienna twelve-tone school, especially Schoenberg.

Even though Schoenberg wrote his last solo piano piece more than two decades before his death, this genre is particularly significant in that it traces the composer's twelve-tone work from his very first experimentation, in the last section of the Five Piano Pieces, Op. 23, through the Suite for Piano, Op. 24, and Two Piano Pieces, Op. 33a and 33b. "Technique has evolved tremendously in this century," Jacobs affirms. "Already with Arnold Schoenberg we have changes because the displacements [the jumps taken by the hands in, for example, an arpeggio, where the pitches were traditionally duplicated from octave to octave] are no longer identical. And when you go from one twelve-tone composer to another, the styles and the expression and the personalities all change, as they do from one Schoenberg piece to the next. The Suite for Piano you play as a kind of parody of early keyboard suites, but then the Pieces for Piano, Op. 33, are jazz-influenced, so you approach them quite differently. The man was so brilliant, he always took the path he had to take, whether it was popular or not. Verklärte Nacht did become popular, and he used to worry about it."

Schoenberg was known for his detailed markings and metronome indications, all of which Jacobs takes into consideration when performing his works. "Certainly I adhere to the articulations, the phrasing, the dynamics, anything that's on the page," he says. "And I do that with any composer I take seriously, not just Schoenberg. But with regard to the metronome markings, that depends on the composer. With someone like Webern or Stravinsky, I think questions of absolute tempo are extremely important. With Schoenberg pieces, though, which are in a much freer style, I feel that the indications, such as 'very slow' or something like that, don't accord with the metronome markings. Then I have to make the decision: Which is right? Projecting the feeling and the expression of the piece, or just slavishly copying the metronome marks?"

The piano music of Debussy has its own set of technical demands to work through, according to Jacobs. "Debussy has been served very badly until now, as I explained in my talk last year to the American Musicological Society in Minneapolis," he notes. "In pedaling, the whole technique has been lost, I think because of the neoclassical influence. Most people – take Robert Casadesus, for instance – have been very antiseptic in their pedaling. Where Debussy has long sustained notes in his music, usually below the harmony, I suggest keeping the pedal down all the time until the change of bass."

As a classic example that might strike some people as downright radical, he cites the middle section designated "sonore sans dureté" in Debussy's "La cathédrale engloutie" (Prelude No. 10, Book 1). Here, dissonant parallel triads sound over a low pedal-point C for 14 measures. Jacobs counsels putting down the pedal on the first low C and maintaining the "effect of its being down" through the last C, never clearing completely, and never using the sostenuto pedal.

The question of how to use the pedal in Debussy has been answered various ways by many different pianists. The composer's friend Ricardo Viñes described the proper style as "a lot of pedal, and very cleanly." "It's very rare to find any pedal markings at all in Debussy," Jacobs explains. "I take as the starting point the low bass notes as pedal marks, bravely holding down through whole passages. Poulenc, whom I knew, said, 'I hate pianists who are stingy with the pedal.' "

Debussy, too, he knows well, at least through his scores. His admiration now ranges from the two books of études ("which are harder than anything in Ravel, including Gaspard de la nuit") to the very early and relatively unknown Images (1894), which he cites to refute allegations about Ravel's influence on Debussy's piano music. The piece is unmistakably in Debussy's individual style, particularly in the arch-shaped arpeggiated passages.

"I also find Busoni a fascinating composer," Jacobs continues, "and a wonderful musician. I like his late music very much, although I've dug up some very early music of his that I find very interesting. His music grows on you slowly, and I think it's quite important, yet he is rarely played. Someone along the way decided that Busoni was an intellectual. Americans have a terrible inferiority complex regarding intellectuals; as soon as they hear about one, they pack up and flee. Also he was hurt by never belonging to any school. He was associated with peripheral composers, in an idiom that seemed regressive."

Jacobs goes to bat for other tonal composers of that independent stripe, including Ives and Janáček, who are sometimes derided in academic circles. "They all worked in tonality, and they did experiment," he insists, "but they didn't band together. The whole problem of tonality versus atonality was a false one. People made value judgments simply on personal predilection. Even Schoenberg went back to tonality in the 1930s with the Suite for String Orchestra and his transcription of the Georg Monn 'Cello Concerto. And that's why I don't think it's absolutely essential that the performing musician be aware of the mechanics of serial technique: That's not where the expression comes from."

Partly because of his work on the harpsichord, Jacobs has also kept alive his interest in early music. "I really learned to play the harpsichord by working on the Carter Double Concerto," he says, "and from there I went back to Bach. I still keep my hand in the old music. I feel that there's a great need for me to play twentieth-century music because not too many people are interested in it, but last June I did a record that was all Chorale Preludes of Bach and Brahms, in the Busoni transcription. Of course, when I play Bach on the harpsichord I try to incorporate into the performance all the ideas I have about baroque music and articulation. In other words, if I were recording Bach as Bach, I would use the harpsichord. But if I play the Busoni transcriptions, I don't try to play it like Bach at all. Instead, I take the nineteenth-century view of what Bach sounded like—enormous use of dynamic inflection and pedal resonances, and so on—and play it on the piano."

There are two harpsichords at the Jacobs home, both of which he adores despite their dissimilarities. "I have an absolutely spectacularly beautiful instrument that was built by William Hyman," Jacobs exclaims, "the greatest builder of the twentieth century, at least for me, and this is the most beautiful instrument he ever made. But I only use it for old music, because it's a hand-stopped, traditional model. But then I have a Dowd that was made for Ralph Kirkpatrick that I bought when he turned it back in. It's been completely redone, so that I can play contemporary music on it. It has everything—a 16-foot register in the bass, pedals; it's a five-register instrument."

As far as pianos are concerned, Jacobs doesn't express a strong preference for any particular make or characteristics. When asked what piano he plays with the New York Philharmonic, he responds, "Well, remember that the Philharmonic records for Columbia/CBS, and CBS owns Steinway. I have experimented with Bösendorfers, and I find them very useful for a certain repertory, but not for everything. I also feel that the piano is what the pianist makes of it. If you know what you're looking and listening for, you can generally make the piano do what you want it to do, although in orchestral work, as opposed to maybe chamber music, you do want a big, brilliant piano, because if you want to come through, you need power. You just look for a good piano, no matter what music you're doing."

At present there are several varied projects on the burner, among them new pieces Jacobs commissioned from Elliott Carter and Frederic Rzewski and an album of William Bolcom's ragtime selections. "I play the rags with the rhythmic alterations that are typical of jazz, but I still approach them as concert pieces," he notes. "I don't do any improvisation in them, but the Rzewski has optional improvisation in frameworks that are very similar to the classical cadenza. He sometimes gives you hints about how you should proceed, with little motivic devices you can amplify. I haven't done a lot of improvisation, though. I used to do much more when I was a kid—when I was very young, like 14, 15, or 16 years old, I even used to play in dance bands to earn pocket money—but my tastes are more with composed music now."

When preparing a new piece, Jacobs tries to work directly with the composer whenever possible. One of his most important assignments was to present the first performance of Stockhausen's Klavierstück XI: "It was a last-minute rush job. I got the music ten days before I was supposed to play it. Of course, the appearance on the page is very startling, and it's an extremely difficult piece. So I got as many of the notes under my fingers as I could in the first few days, and then I went to Germany and saw Stockhausen every day. He would sort of coach me on it, and although he seems to imply a certain amount of freedom in the interpretation, he really was quite definite about what he wanted, and he told me exactly how he wanted it played."

Whether introducing a composition or reviving a forgotten Busoni work, whether in solo recital or chamber performance, whether at the piano or the harpsichord, Jacobs is clearly one of the most active keyboard artists on the current scene. Next time the New York Philharmonic plays in your neighborhood, listen and look for him—the up-front man in the back.

PAUL JACOBS: A SELECTED DISCOGRAPHY

Carter Double Concerto For Harpsichord, Piano, & Two Chamber Orchestras (w. Charles Rosen & the English Chamber Orchestra), Columbia, MS-7191.

Carter Sonatas For 'Cello & Piano, Nonesuch, 71234.

Piano Music Of Schoenberg, Nonesuch, 71309.

Carter Double Concerto For Harpsichord, Piano, & Two Chamber Orchestras (w. Gilbert Kalish & the Contemporary Chamber Ensemble), Nonesuch, 71314.

Debussy Complete Piano Etudes, Nonesuch, 71322.

Bartók Etudes Op. 18, Busoni Etudes Op. 16 & 18, Messaien Four Etudes, & Stravinsky Etude Op. 7, Nonesuch, 71334.

Piano Music Of Stravinsky (w. Ursula Oppens), Nonesuch, 71347.

Music Of Ravel (one selection, Frontispiece, w. Gilbert Kalish, in collection), Nonesuch, 71355.

Busoni Complete Sonatinas For Piano, Nonesuch, 71359.

Debussy Complete Preludes, Nonesuch, 73031.

Beethoven Concerto In E & Concerto No. 2 In B (w. Paris Philharmonic), Olympic (2020 Avenue of the Stars, Concourse Level, Century City, CA 90067), 8115.

Rimsky-Korsakov's "Mozart & Salieri" (w. Paris Philharmonic & Chorus), Olympic, 9106.

Group Instruction at the College Level

By Sr. Marion Verhaalen, Keyboard Journal, Spring 1979

Group instruction of young children came into being some two decades ago in this country. It was a new development of the older concept of class piano, new in that it set up some new goals for piano instruction and devised new ways of achieving them. It has had as its primary goal not only the preparation of competent pianists but also the total musical formation of young students. Its new manner of achieving this is in an inter-active group situation where peers enter actively into the teaching/learning situation. When well-taught, this kind of group teaching has been eminently successful, a fact attested to by the great number of teachers and children who have been actively engaged in the pursuit of music in this kind of situation.

Group teaching has come more recently to the college and university levels. A generation of young students has finally progressed to that level, even into teaching positions, and piano teachers in higher education have begun to see the long-range benefits of applying group interaction theories in their teaching of adult piano students. Likewise, pedagogy teachers have recognized the soundness of this approach in terms of preparing their own students for teaching positions.

When speaking of group teaching at the college level, some distinctions need to be made. Class teaching of instruments has long been common and economically feasible for beginning instruction on orchestral instruments and voice. What this newer concept is not, however, is class piano, piano proficiency, functional keyboard, performance class, or a master class. The first three examples still have the instructor imparting knowledge about and moderating progress in the acquisition of basic skills on the instrument. An electric piano laboratory frequently ensures the

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Well-known as a college instructor and composer, Sister Marion Verhaalen is an international figure in the field of Music Education. She has conducted numerous seminars and teacher-training sessions in Brazil, and has translated many teaching materials into Portuguese. She is author of numerous articles on music and musicians, one of which recently appeared in the Music Educators Journal.

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isolation of students in such classes, enabling the instructor to deal with each student primarily on a one-to-one basis. The typical performance class has students of varied levels gathering to share repertoire which they have to some degree already mastered. This is a valuable experience in performing for others and learning to control the technical and interpretive aspects of performance in a semiformal situation. Comments, suggestions and critiques are not generally a part of this kind of experience, however. In the master class, a student performs for a "master" teacher in the presence of other students and receives a critique. The focus is definitely on the wisdom and experience that a master teacher can offer to the performing student; it is a one-to-one experience. For the right student at the right time, it can be of invaluable assistance in his or her pursuit of excellence in performance.

All of the above types of instruction have value and deserve a place in a student's total experience. Elements of one often can be incorporated into other types. For example, performance class can well include discussion of the performance. What the newer concept of group teaching offers, however, is over, above, and beyond any of these. One of the principal differences is that group teaching concerns not the beginning levels of study but rather music majors in the study of their principal instrument and its literature. Secondly, it involves each student and not just the teacher in the listening, suggesting, experimenting, and critiquing of the performance and the piece. This is a relatively new concept.

The student is the greatest beneficiary of this kind of teaching. Samuel D. Miller discussed student-centered teaching in a fine article entitled "Of Processes and Products" (American Music Teacher, June-July, 1974, p. 18). He reflected on how to make the student more independent in the pursuit of musical growth, namely through self-evaluation and activities which enable her or him to initiate, discover, learn, analyze, and perhaps even flounder at times. He wrote:

> As processes take on new and important meaning in these performance-phases of the student's musical training, we find that the phases themselves become at least partially student-centered. Music products thus emerge out of the student's growth patterns and his pursuit of musical independence . . . Finally, it means that the teacher must do less telling, insisting, and giving out with explicit direction in his continual marathon to turn out products. He must stop assuming so much responsibility for achievement and learning,

but place it instead where it belongs — primarily with the student.

With all the good will in the world on the part of the teacher, it is virtually impossible for this to happen when dealing with only one student at a time. It is just too easy in the one-to-one situation for the teacher to comment, criticize, and suggest. After all, there is nobody else present and this is the teacher's responsibility — to teach. If the performance takes place in the presence of a teacher and two or three peers, however, an entire different chemistry begins to take over. Suddenly there are four pairs of ears actively listening and that can enliven the entire situation! Often those ears will hear similar things, reinforcing an obvious point, but not always. Often one student will come up with a superb comment that neither instructor nor other students observed because they were focusing on some other aspects of the performance. As comments begin to come in, a richness develops that can be gained only in this kind of situation.

This enhances the instructor's importance as a pursuer of the same artistic truth, fidelity to the score and musical meaning, rather than reduces his or her role. The instructor becomes a facilitator, a mature, experienced guide rather than a dispenser of canon laws of interpretation.

Content in the group lesson

All materials being studied are shared in the group lesson, both repertoire which is pretty well along the road to mastery and scales, technique, or pieces in their first stages of reading. There is a tremendous value in having students see and analyze the problems their peers are having with smooth scale crossings, or with a small hand that needs re-edited fingering of passages, or with the large hand that finds it difficult to maneuver through the intricate ornamentation of Mozart, etc. For example, no two students will approach scales in the same way and it is very enlightening for them to see how their peers manage because this can bring new insights to their own performance. Remember, the instructor is expected to be able to perform well, but peers can be more credible as models for each other. As Dr. Robert Pace has often said, it is difficult to hear yourself objectively, but when you are standing there watching your friend perform, your vision approaches 20/20. Entering into the performance of a peer in this way greatly intensifies the attention level of a group of students. Information and experience shared in a group somehow becomes more important, meaningful, and therefore memorable.

It is interesting and helpful to plan the group lessons around certain kinds of things, either techniques, composers, or compositions. In a given week, etudes or scales might be the principal focus. Another week, contrapuntal pieces might be brought in. It is amazing how new insights can come to both teacher and students as four Bach Inventions or Fugues are studied within a class period. Suddenly the similarities and differences among them begin to reveal stylistic characteristics that make each individual piece more meaningful. With a background of stylistic awareness, each piece becomes unique and a student begins to get a "sense of style." I have the personal knowledge that I had performed a certain Debussy Prelude in my student days but I have no personal remembrance of that piece as a piece. What this indicates is that I had no framework into which to place the experience of that piece and therefore it was rapidly forgotten. It is a good illustration of one of Jerome Bruner's premises for teaching conceptually within a structure: "Unless detail is placed into a structured pattern, it is rapidly forgotten" (Process of Education, p. 24).

What's in it for the student

One of the more obvious benefits to students in group instruction is the wealth of repertoire that they learn vicariously. In contrast to a performance class where they merely listen to a particular work once, in group instruction they follow the score, see where the problems lie, have repeated opportunities to hear the piece over a period of weeks or months, enter into the analysis of its elements and interpretive demands, and thus come to know in a deep way many pieces which they are not personally performing. Playing one Chopin Nocturne and learning three more vicariously has a cumulative effect upon a student's total musicianship. Not only do students learn more repertoire, but they have more time each week in an intensive learning situation with their teacher and their peers.

Positive reinforcement is another reward for students who study in groups. Students also have their up and down days and to hear from one's peers how much a given piece has improved can be a real boon. On the other hand, sometimes a student needs to hear from more than just the teacher that a melody really needs considerably more etching if it is to be heard. In the search for better performance, five heads are always better than one.

Having regular opportunities to hear and critique each other is excellent preparation for students' own potential careers as teachers.

Do we not all tend to teach the way we were taught? If students learn to feel at home with an open, flexible, non-threatening kind of interaction which is positive and constructive, they will most likely produce this kind of learning environment for their own students. Participation in group problem-solving experiences faced in the interpretation of musical scores can only enhance their own personal ability to some day assume the mature role of performance guide.

Role of the instructor

To say that the teacher is the most critical element in successful group instruction is an understatement. Accustomed to dealing with only one student at a time and being ready with all needed answers, it takes a real conversion for a teacher to function successfully with a group of students. The teacher must first, last, and always learn how to turn answers into questions. Becoming a good, sensitive, perceptive questioner must be an important goal of a group teacher. He or she must not mind the occasional silences as students ponder alternatives, struggle and perhaps argue a little over solutions to technical or interpretive problems. Developing good peer interaction may take a little time and effort. One must learn how to phrase questions, to involve the reticent student and moderate the over-contributer, how to focus students' attention on specific elements at times, or how to just let it wide open for their responses. It is the easiest thing in the world to jump in with the first comment; it is a little more difficult to wait and be second, and it is a real art to probe and stimulate students' consciousness, awareness, perceptiveness before offering a personal comment.

John Gardner wrote many memorable thoughts on creativity, motivation, and education in his book Self-Renewal. Among them are such gems as, "The ultimate goal of the educational system is to shift to the individual the burden of pursuing his own education," and "They (students) must be taught in such a way that they can learn for themselves the new things of tomorrow." He has a number of useful items for instructors also, thoughts which reinforce the kind of independence of thinking and direction we are trying to develop in students. For example: "All too often we are giving our young people cut flowers when we should be teaching them how to grow their own plants." Learning the fine art of questioning is essential to developing the student who can become the mature, independent person and musician.

Careful planning for the group lesson is an important element in its success. An initial group lesson in the semester where much of what students will share is probably in preparatory stages of mastery can be focused on the structural aspects of the music, drawing comparisons of texture, harmonic language, use of tension. Such an approach will take the pressure off a fluent performance until students have had time to perfect the pieces.

Teaching analytically is a desirable quality in a group teacher; it is the kind of experience some students will pay a master teacher dearly for on a given occasion. Why should it not occur regularly with students? This involves the solicitation of observations on stylistic qualities of the music, finding the implicit meaning in the explicit symbols printed on the page. Probing questions might include some of the following: Even with no edit markings, how would you know how to play this passage? What in the music itself tells you to crescendo here? How should you shape this little three-note phrase which ends on a down-beat? How do you treat dissonance when you meet it — through avoidance or stress? What significance has this cadential I-6/4 chord in your dynamic design of the climax? How are you going to treat this Neopolitan chord and why? When a teacher begins asking these kinds of questions, some kind of synthesis can then begin to take place within the student and he will integrate experiences in performance with studies in music theory, literature, and history.

Most important for the teacher, applied music teaching becomes a very exciting, open experience. There is no place for regimented lesson time slots and boredom, for these cannot coexist within a group of young students who come together to study music. The teacher is exhilarated through dealing with total musicianship and real musical issues. Five different perceptions of a musical event can be revelatory and even the teacher learns many things.

Challenges

There are enough challenges in group teaching to keep it interesting. After convincing teachers that they can be renewed and rejuvenated by the experience of group teaching, probably the greatest challenge lies in scheduling students in groups, and this is the responsibility usually of the departmental chairperson.

If groups are to be successful, they must be formed with compatible students. Students should be relatively similar in their musical development so that they can be a challenge to each other. Grouping students of widely different abilities and then expecting them to enter into the kind of honest, critical, artistic exchange that the group demands may well turn into a discouraging experience for both the advanced and the less capable students. Grouping should be done at the time of their entrance audition. Groups may change in the course of succeeding semesters but ability-grouping must remain a prominent criteria in this regrouping. Obviously grouping is more difficult in small departments where student numbers are more limited.

Initially students may not fully understand the value of group lessons. The notion of the private, tutored lesson has had a long history in this country. Clarification of the rationale and thrust in the department's judgment may have to be the basis upon which group study is begun. As students begin to experience it, however, hopefully they will begin to see its values. Even the bright, highly talented student will gain much through sharpening his or her analytic skills with others, and will begin to clarify musical concepts by helping a student who may be a little slower or less advanced.

The institutions that have begun this kind of inter-active group instruction have a variety of scheduling patterns. In some places each student has a group lesson and a performance class each week, or a private and a group lesson. Some performance classes include instrumentalists other than pianists. Many schools offer some kind of functional keyboard class in addition to piano study. Whatever the plan, it seems that few institutions of higher learning have really implemented group instruction as the primary vehicle for teaching the principal Instrument. Each school will find its own most successful formula, if it has the will to do so. The benefits are obvious.

Administrators can frequently be convinced on economic grounds to consider group instruction. (In all honesty, if music departments had to be fiscally self-supporting, they would not long survive.) As teachers concerned with better instruction, however, our primary motivation should be that it is a more effective, rewarding situation for students though we cannot ignore the fact that it may also be a better use of our own professional time. Faculty load is always a serious consideration for both faculty and administration.

Summary

In conclusion, what we hope to gain from inter-active group teaching of college students is a better student, one who has learned to think like a musician, to be self-critical, analytic, sensitive, open, and aware, a student who can solve musical problems independently and who has the tools to make musical decisions, to "grow his own plants." The key in this process is the teacher who is willing to assume the role of mature musician and guide in the learning process of the student who pursues the more intelligent, sensitive, compelling performance, the "product" which Miller noted should "emerge out of the student's growth patterns and his pursuit of musical independence."

But You Can't Play Anything on a One-Manual Organ . . .

By Earl L. Miller, Diapason, September 1979

This brief article was prompted by two recent experiences. A little less than a year ago a local Roman Catholic church was contemplating the purchase of a new organ to replace its electrified reed instrument which was well overdue for retirement. The priest, who had just arrived, asked this writer for suggestions.

Over the summer I located a used pipe organ that was in storage at the shop of the Andover Organ Company. The organ was built around 1877 by the William B.D. Simmons company and would make a nice addition musically, and historically, to the church and town. It had one manual, a pedalboard, and eight stops (two 8′, two 4′, 2′, mixture, reed, and 16′ pedal flute). Word of this instrument was sent back to the local priest.

Not long after, I was told that the priest was considering the purchase of an electronic instrument of two manuals and pedals, with many stops, combination pistons, numerous accessories and a double set of speakers — all for the same price as the rebuilt Simmons. When I asked the priest why this was being considered I was given the following responses: our organist is not able to play a pipe organ; since many of our hymns are written too high and our organist can not transpose, the electronic organ will suit our needs better since it has a transposer; and, finally, (the priest had some knowledge of the organ I was told) you can't play a service on a one-manual organ.

This past June the Organ Historical Society had its national convention in the Saint Louis, Missouri area, where we were treated to all manner of organs and literature. The majority of the instruments had only one manual and pedals, yet the music played on them spanned some six hundred years.

These instruments ranged from a small, hand-pumped instrument of one manual with three 8′ stops, 4′ Principal, and pedal 16′ Bourdon, to some rather incredible one-manual instruments with manual mixtures and reeds, pedal reeds, and very well-developed choruses. By the

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way, the Bach Prelude and Fugue in A Major (BWV 536) was performed on the small, hand-pumped instrument literally singing the prelude on a single, beautiful 8′ stopped flute; then there was a turning of the tables for the performance of Pinkham's Toccatas for the Vault of Heaven — hand-pumped organ with electronic tape.

This writer can also remember having to play at a rather large, midwestern church, on a miserable two-manual pipe organ, then discovering a recently built (1960s) one-manual, four-stop tracker in the chapel and playing for hours. Throughout Europe, little one-manual organs serve congregations every week and play the literature of many periods. In this country, these little organs do what they were built to do — lead a worshiping congregation in singing.

Why are these one-manual organs scoffed at by so many? Is it the desire on the part of the organist to sit at the control board of a mighty console, regardless of the sound it may produce, rather than produce artistry with a few, carefully-created stops? Does not the challenge to produce music from a limited resource built to do a given job far surpass playing on instruments that may have compromised quality for quantity?

Following the Saint Louis convention this writer played a work written for three manuals, by Percy Whitlock, on an instrument of eight stops by the nineteenth-century organbuilder J. G. Pfeffer. The specification may be of interest: manual 8′ Principal, Gedeckt, Salicional, Dulciana, 4′ Oktav, 2-2/3′ Quint, 2′ Oktav, and a 16′ pedal Bourdon. On paper it does not look like much, but, at the keyboard the tonal and musical possibilities are endless. With the assistance of a friend pulling stops, one can gain crescendos (the instrument was unenclosed and in a case), "jump manuals", even play up and down octaves, creating vast tonal scopes.

A pianist, having no organ instruction, can just as easily sit at an organ, such as these mentioned, and produce fine music with only a few minutes of guidance in the area of stop combinations and the encouragement to experiment and use one's own ears. After all, there are still many churches throughout the rural United States that are being served by amateur keyboard musicians playing small one-manual pipe organs, many of which are in their original condition. As one pianist put it, these little organs are not threatening, and their tone can move a congregation to sing.

If one takes the time to write any of the major American and European publishers, one will soon discover that there are reams of organ literature for one-manual organs, with and without pedals.

With the skyrocketing cost of new organs, both pipe and other, churches would do well to think twice before putting out money for something that might be second-best. There are not really very many "special deals" with long-lasting quality. The fact that small mechanical-action instruments are still playing in this country, after more than a hundred years, and that some of our contemporary builders are able to create similar instruments should be good reasons to consider a well-built small pipe organ in place of non-organs and substitutes for the same. It is also a shame that some churches consider a well-rebuilt used instrument as undesirable. Good-quality construction of the last century may well work into the twenty-first century if cared for.

One final example: that of a small country church in Pennsylvania. As one enters this church one is immediately struck with a unique vision of "ancient and modern." On the right is a delightful mid-nineteenth-century one-manual and pedal mechanical-action instrument of about ten stops, with a reversed console, all intact but needing care. On the left is a large drawknob console of two manuals, some thirty or more stops, pistons, and transposers, all hooked up to a series of speakers on the wall. I asked a member of the church if they would consider having the old unused tracker organ moved to a church that would use it and have it put in proper working order. "Oh, no!" was the. response. "The people here are proud of that instrument." When asked why the money was spent on the electronic instrument and not on the restoration of the old organ the response was, "Our organist wanted it."

One-manual organs — you can play a lot of worthy music on them. Many organists, when visiting a one-manual instrument, have to be pried loose from them — the instruments challenge them. Churches that can afford larger well-designed instruments should have them. But the great majority of congregations in this country should make careful considerations.

The next time you see a small one-manual organ, do more than smile at it — see how much music you can extract from it. On a well thought-out instrument each stop was built to hold its own. Encourage pianists and players of electronic instruments to try small pipe organs and see what they are capable of.

A happy ending: the local Catholic church went through a second priest change this year. The new priest, within weeks of arriving, decided that the electronic instrument, with all of its stops and transposers, was not worthy of the liturgy, and decided to get the rebuilt Simmons organ. The Simmons organ was located through the Organ Clearing House, which has other instruments available for relocation. The church has an organist who is eagerly awaiting the instrument.

Cracking the Vaults at Columbia and RCA

By David Rosenthal, High Fidelity, December 1979

Most people tend to associate Leonard Bernstein's acclaim as a conductor with his series of triumphs leading the New York Philharmonic in the 1950s. And when his career is traced through discographies and learned articles, the transformations of his attitudes and styles are followed from his first youthful recorded efforts at the Philharmonic's helm to his quadriphonic exercises today with the great European ensembles. All very simple and quite pat, except for one thing: There is earlier Bernstein, although unfortunately some of it is unlikely ever to be heard.

In 1945, the young Bernstein found his way into RCA's New York studio to record with a pickup group dubbed the Victor Chamber Orchestra, probably his first commercial recording venture as conductor. The results of these historic sessions are not known, except for the fact that Milhaud's La Création du monde was recorded and never pressed. The master—like many thousands of others—remains unreleased, languishing in a cardboard box in a corporate vault, unheard and virtually forgotten.

RCA and Columbia, the two most important U.S. firms by far when it comes to historical recordings, have captured the works of countless artists for posterity over the past eighty years. Yet what you see in record stores or even in the card catalogs of specialized libraries is only a portion of what has actually been produced. In some instances, artists have refused to grant permission for their efforts to be heard by the public. Occasionally, masters have been misplaced, inadvertently melted down, or stolen. Whatever the reason, a vast cornucopia of America's musical heritage is sadly unavailable for distribution.

Tina McCarthy is a gracious, redhaired young woman who heads Columbia Records' Department of Archives and Consumer Relations. As such, it is her task to keep track of the incredible number of recordings Columbia made in the pre-LP era—something that is far from easy when you consider that, until the late Goddard Lieberson made some funds available fifteen years ago, there was no semblance of

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order whatsoever to Columbia's huge collection. Even today, after years of painstaking detective work, trying to find out whether certain artists made certain discs—released or otherwise—still means that McCarthy must laboriously sift through stacks of index cards, cross-referencing them with yet another sheaf of papers and then calling Columbia's warehouse in Pitman, New Jersey, for an answer.

"There's hardly any artist who doesn't have some unreleased material," says McCarthy, part of whose job involves compiling discographies for major Columbia retrospectives like the E. Power Biggs memorial set issued last spring. "I don't know how many unreleased recordings there are." Hundreds? "Maybe," she replies, with a tentativeness that speaks volumes about the confusion that once reigned in her end of the business. "For years, there was no control over any of this information."

At the Pitman facility is an honest-to-James-Bond guarded vault containing 120,000 metal masters—variously called "parts" or "matrices"—occupying 6,242 square feet. (All are 78s; LP masters are stored in a separate plant in Iron Mountain, New York.) They are kept in well-marked (according to matrix numbers), heavy corrugated cardboard boxes and are cleaned each time they are test-pressed for office use. It should be noted that unreleased material is rarely made available to anyone outside the Columbia family, even bona fide scholars. McCarthy's terse explanation: "Security reasons."

But any lapses in security seem to stem from Columbia's own past negligence. To this day, it is difficult for McCarthy to be certain about what exists and what doesn't. At times, there are notations in recording log books of masters that don't turn up in the vault or, conversely, "destroyed" masters that miraculously reappear. "From the teens on, there was someone who was supposed to keep files," she says, "and didn't always do so."

The effect of such lackadaisical accounting could easily be seen on a recent afternoon I spent at Columbia going over old recording indexes with McCarthy. A Pablo Casals fan from way back, I was curious to see whether, amid all the sides Columbia had issued of the great cellist over the years, anything had been omitted. Indeed it had. First, on a browning log card, we discovered a Variations symphonique made by Casals in 1915. He had rejected it at the time—indicated by a notation on the card that generally means the matrix was destroyed. However, a quick call to warehouse turned up this very 1915 recording, a master in mint condition. We were not so lucky with a number of other Casals efforts. For example, on January 25, 1922, he recorded MacDowell's To a Wild Rose and Rubinstein's Romance. Although neither has ever been released, a search of the Pitman vault proved fruitless, both recordings having apparently been lost forever.

If the disappearance of these bonbons detracts little from the memory of a great artist, there are other bits of history that have a greater importance as examples of both the ridiculous and sublime extremes of various careers. Take for instance Eugene Ormandy, the rather austere leader of the Philadelphia Orchestra for the past quarter-century. Long before he was conducting Shostakovich and Prokofiev in the City of Brotherly Love, the contemporary pieces he was associated with were of quite a different ilk. In 1930, under the name of "Dr. Eugene Ormandy's Salon Orchestra," the maestro committed such hits as "A Kiss to Remember" and "Hymn to the Sun" to disc. Neither has ever been released, and, alas, the metal parts for "A Kiss to Remember" cannot be found. (In Spain, in 1929, Ormandy's band did "She's Funny that Way," and that classic does exist—somewhere).

Though we may only slightly miss those recordings as evidence of another side of Ormandy, mainstream Rudolf Serkin also lies a-moldering in the Columbia vaults. Most early Serkin releases display his work as collaborator with his father-in-law, the violinist Adolph Busch, but many youthful solo performances were never made available. For example, a 1947 Schubert Wanderer Fantasy has never been pressed, nor have 1941 recordings of Schumann's Abegg Variations and the Mozart C minor Fantasy. The explanation isn't noted on Serkin's "artist card," though one could hazard a guess that at the time they were made, the pianist's commercial stock had not risen sufficiently to merit a marketing effort.

Representative work by another famed pianist is also unobtainable. Guiomar Novaes, who died earlier this year, recorded the Chopin B flat minor Sonata in 1947 and the B minor in 1941 for Columbia. And although other versions of these works by this great Chopin interpreter are still in the catalog, these were made in her prime. According to McCarthy, Columbia executives recently requested test pressings for a possible memorial album, so these recordings might soon be heard for the first time.

For years, Columbia's strength was its popular music division, and there too a wealth of material remains beyond the reach of aficionados and experts. On January 14, 1916, Al Jolson recorded

"There's a Broken Heart for Every Light on Broadway" and "Eeny Meeny Miney Moe." Both were rejected by Jolson and now cannot be located. On November 11, 1944, a kid from Hoboken named Frank Sinatra cut his version of a song that had done so much for Bing Crosby: "Home on the Range." In the next few years, Sinatra also did such favorites as "Falling in Love with Love," "Meet Me at the Copa," and, with the Skylarks as backup, "There's Something Missing." None of these has ever been commercially pressed. Maybe Columbia is saving them for a future commemorative disc—if the masters can be found then.

Unreleased jazz material appears to be missing too. "There were many auditions in the 1920s," says McCarthy, "where some big-name artists sat in on the sessions. There were Benny Goodman, Eddie Condon, Louis Armstrong, and many others. But how plentiful these recordings are, we just don't know."

At least Columbia is trying. But while CBS has made a budgetary investment in preserving its past, RCA is pinching pennies. Despite the pleas of scholars, archivists, and music lovers, RCA has been unwilling to spend almost anything on unraveling the confusing, never-inventoried products of its golden years. "What's happening at RCA," says David Hall, curator of the Rodgers and Hammerstein Archives of Recorded Sound at Lincoln Center, "is a crime."

From the early days of the century on, the Victor Talking Machine Company—which became part of RCA in 1928—had the greatest artists entering its Camden, New Jersey, studios for recording sessions. Enrico Caruso, Geraldine Farrar, John McCormack, Nellie Melba, Beniamino Gigli, and other operatic greats were all logged in as having made hundreds of cuts. Unfortunately, many have simply disappeared.

"The trouble began during the war," says John Pfeiffer, executive producer of classical a and r for RCA. "The masters had thick copper backing and it is thought that many were melted down and used in the war effort. Also, when things were moved from Camden to a new vault in Rockaway, New Jersey, about a dozen years ago we don't know how carefully they were refiled. And some things were destroyed. It's sad. This is our heritage."

For years, Pfeiffer has waged a quiet intracorporate struggle over the fate of RCA's historical holdings. He has pushed for computerization of records, restoration of original indexing cards, and a total accounting of just what is squirreled away in the Rockaway vault. According to Pfeiffer, it would cost perhaps $250,000 to get the job underway. That would ensure that the deterioration of historical documents and the loss of priceless recordings would not continue. "There is a continuing dialogue between RCA and the Library of Congress to microfilm and make available to scholars RCA's record logs, but this has come to a standstill because of changes in RCA's administration."

The disarray was brought home when Pfeiffer was putting together a Caruso set a few years back. He found entries in the Camden logs of numerous sessions for which no master could be found. In some instances, he was forced to make requests from private collectors or from EMI in England to obtain copies of recordings Caruso had made for Victor.

Much of the original paperwork kept on sessions over the past eighty years is literally crumbling. As Pfeiffer was showing me his file on Jascha Heifetz (it was he who put together the magnificent six-volume Heifetz collection for RCA), the old, tattered accounts of the great violinist's studio activities started to fall apart in his hands.

But that was nothing compared to what was nearby. On a bookshelf, lying haphazardly atop one another, were volumes of recording logs dating back to the turn of the century. Some had bindings that seemed on the verge of disintegration, and others were unidentifiable. In fact, while going through these volumes (which contain the dates, disposition, and matrix numbers of everything made in RCA's studios), Pfeiffer—who has become the unofficial custodian and guardian of such treasures at Red Seal—came across one huge handwritten book dated 1900. Inside were recording logs for the Sousa Band, the Georgia Minstrels, the Metropolitan Orchestra, and a host of singers long forgotten. Even more amazing was that Pfeiffer had never seen this particular volume before in almost thirty years at RCA.

There is a bright side. Pfeiffer says that the masters remaining at Rockaway are not, as has been rumored, rotting away and that many unreleased treasures and oddities await rediscovery. For example, there are 221 sides by Arturo Toscanini in RCA's in-house catalog. While virtually all were remade by the great maestro, some were not, and others are early versions of great musical and historical importance. How many people know that Toscanini recorded Franck's Les Eolides with the NBC Symphony in 1940, for instance—it was never released and never re-recorded. Or that a 1933 version of Beethoven's Fifth with the New York Philharmonic exists? Until Toscanini's family agrees to their distribution, these rarities shall remain just that.

Vladimir Horowitz too has made numerous unissued recordings for RCA. When Horowitz came into the studio, according to Pfeiffer, he would "almost always do a complete work once through and then leave." If the pianist didn't like the playback, he often wouldn't try the piece again for some time. Which is why a couple of Schubert impromptus, an early performance of the Bach-Rachmaninoff *D major Preludio* and many others are still under lock and key.

Arthur Rubinstein has produced an enormous number of albums for RCA, but many contain remakes of earlier and perhaps quite different versions of some of his bread-and-butter repertory. In 1945, Rubinstein collaborated with Leopold Stokowski and the Hollywood Bowl Orchestra on a Rachmaninoff *Second Concerto*. Why it has never come out is unclear: The log card has only the intriguing words, "Rejected from a muscial point of view." There is also Chopin's *F minor Concerto*, recorded that same year in San Francisco with Pierre Monteux. That won't be heard either, since the card carries the injunction "hold indefinitely."

Around the same time as the stillborn Rubinstein session, Monteux tried a Chausson *Poéme* with Heifetz. It appears that his view of the work differed somewhat from that of his soloist. As Monteux told a friend, "The *Poéme* should take twenty-three minutes, and Heifetz does it in thirteen."

Heifetz has not made a recording since 1972 and, at his advanced age, is unlikely to do so again, so it is especially disturbing to discover that some of his material is still unaccounted for. In the vaults there is Grieg *C minor Sonata* that he never remade. When Pfeiffer recently visited Heifetz and tried to persuade him to grant permission to make a commercial pressing, the great virtuoso replied: "If I didn't like it in 1936, I'm not going to like it today." And most fascinating, perhaps, is a Sibelius concerto he recorded with Stokowski and the Philadelphia in the early 1930s. The files show that the parts were destroyed sometime after the session.

Of course, that is Heifetz's privilege. Yet the point of all this is more than just whetting the appetites of music lovers and collectors, appetites that may never be satisfied. Artists and record companies have their reasons for not letting certain recordings out of their bins and into the department stores. But to deny scholars and musicologists an opportunity to research this nation's aural history is a cultural crime. Who knows what a team of archivists hunting through the Columbia and RCA vaults could discover? Caruso or

Gigli sides? Turn-of-the-century jazz or ragtime? Important popular songs or singers long forgotten?

The solution may rest with the great institutions such as the Library of Congress or the already overburdened Rodgers and Hammerstein collection, with 400,000 recordings and no more space. But although some strides have been made, notably at Columbia, the requisite manpower and money have yet to be fully committed to make these vaults the national resource they must become.

The Twelfth Annual High Fidelity/International Record Critics Awards

High Fidelity, December 1979

Winners

Lutoslawski: Orchestral Works. Polish National Radio Symphony, Witold Lutoslawski. EMI 1C 165 03231/36 (6). Not released in the U.S.

Strauss, R.: Salome. Hildegard Behrens, José van Dam; Vienna Philharmonic, Herbert von Karajan. Angel SBLX 3848 (2).

Zelenka: Orchestral Works. Camerata Bern, Alexander van Wijnkoop. Archiv 2710 026 (3).

Serge and Olga Koussevitzky International Record Award

Brian Ferneyhough: Transit. Elgar Howarth, cond. Decca Headline 18.

Other Nominated Recordings

Bernstein: Songfest. Soloists; National Symphony, Leonard Bernstein. Deutche Grammophon 2531 044.

Bizet: Carmen. Teresa Berganza, Placido Domingo; London Symphony Orchestra, Claudio Abbado. Deutsche Grammophon 2709 083 (3).

Britten: Peter Grimes. Jon Vickers, Heather Harper; Covent Garden, Colin Davis. Philips 6769 014 (3).

Busoni: Sonatinas for Piano (6). Paul Jacobs. Nonesuch H 71359.

Bussotti: Bergkristall. North German Radio Symphony, Guiseppe Sinopoli. Deutsche Grammophon 2531 011. Not released in the U.S.

Debussy: Images; et al. Concertgebouw Orchestra, Bernard Haitink. Philips 9500 509.

Debussy: Preludes, Book I. Arturo Benedetti Michelangeli. Deutsche Grammophon 2531 200.

Mahler: Symphony No. 4. Vienna Philharmonic, Claudio Abbado. Deutsche Grammophon 2530 966.

Messiaen: Turangalîla Symphony. London Symphony, André Previn. Angel SB 3853 (2).

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Prokofiev: Piano Concerto No. 1/ **Ravel:** Concerto in D. Andrei Gavrilov; London Symphony, Simon Rattle. Angel S 37486.

Puccini: La Fanciulla del West. Carol Neblett, Placido Domingo; Covent Garden, Zubin Mehta. Deutsche Grammophon 2709 078 (3).

Purcell: Dido and Aeneas. Tatiana Troyanos; English Chamber Orchestra, Raymond Leppard. RCA Red Seal ARL 1-3021.

Rzewski: The People United Will Never Be Defeated! Ursula Oppens. Vanguard VSD 71248.

Schoenberg: A Survivor from Warsaw; et al. Günter Reich; BBC Symphony, Pierre Boulez. CBS 76577. Not yet released in the U.S.

Schubert: Alfonso und Estrella. Edith Mathis, Peter Schreier; Berlin State Opera, Otmar Suitner. Angel SCLX 3878 (3).

Schubert: Quintet for Strings. Melos Quartet, Mstislav Rostropovich. Deutsche Grammophon 2530 980.

Schubert: Schwanengesang. Ionel Pantea, Ferdinand Weiss. Electrocord ST ECE 01507. Not released in the U.S.

Schubert: Symphonies Nos. 4, 8. Chicago Symphony, Carlo Maria Giulini. Deutsche Grammophon 2531 047.

Scriabin: Sonatas for Piano, Nos. 2, 7, 10. Vladimir Ashkenazy. London CS 7087.

Sibelius: Four Legends. Philadelphia Orchestra, Eugene Ormandy. Angel S 37537.

Verdi: Otello. Placido Domingo, Renata Scotto, Sherrill Milnes; National Philharmonic, James Levine. RCA Red Seal CRL 3-2951 (3).

Webern: Complete Works, Vol. 1. Various performers, Pierre Boulez. Columbia M4 35193 (4).

Webern: Variations for Piano/ **Boulez:** Sonata No. 2. Maurizio Pollini. Deutsche Grammophon 2530 803.

Zemlinsky: Quartet for Strings, No. 2. LaSalle Quartet. Deutsche Grammophon 2530 982. Not yet released in the U.S.

Le Parnasse Français: Musica Antiqua, Cologne, Reinhard Goebel. Archiv 2533 408.

Dictated Music: Single-Line Instrumental

This article, the second in a series of five articles about a proposed system for dictating music, discusses single-line instrumental music such as that for violin, recorder, trumpet, and saxophone. The article also discusses instrumental lead sheets and melodies with chordal accompaniments such as music for chord organs and some guitar and accordion music.

Two patterns or formulas for presenting musical information were given in the first article. The first of these patterns – rhythmic value, letter name, other signs – is used for instrumental music. The second – text, rhythmic value, letter name, other signs – is obviously designed for vocal music. This article is concerned primarily with applying the first pattern to musical examples.

The first example is "Sentimental Journey" from Blues, Boogie, and Jazz, Golden Music Big Note Number 15. Words and music by Bud Green, Les Brown, and Ben Homer. Copyright 1944 by Morley Music Co., New York, New York. Copyright renewed. This arrangement Copyright 1976 by Morley Music Co. Used by permission. International Copyright Secured. Made in U.S.A. All rights reserved.

This arrangement consists of twenty-five measures with measures one through eight repeated. Since our space is limited, we will discuss only measures one through eight.

Tempo marking: slow. Beginning repeat sign at beginning of measure one. No sharps or flats. Common time.

First measure: quarter rest. 2 eighths, fourth octave E, C. Dotted quarter, E. Eighth, C.

Second measure: 4 eighths, E, C, E, C. 2 quarters, E, C.

Third measure: quarter rest. 2 eighths, E, C. Dotted quarter, E. Eighth, F.

Fourth measure: quarter, E. Eighth, E-flat. Eighth, D, tied to half, D.

Fifth measure: quarter rest. 2 eighths, E, C. Dotted quarter, E. Eighth, C.

Sixth measure: 4 eighths, E-flat, C, E, C. 2 quarters, E, D.

Seventh measure: quarter rest. 2 eighths, E, C. 2 quarters, E, F.

Eighth measure: 3 eighths, E, E-flat, D. Eighth, C, tied to half, C. Ending repeat sign.

Observe how notes having like rhythmic values are grouped to achieve conciseness, one of the four main elements of this proposed system. Notice, too, that a minor adjustment is made in the basic formula to achieve clarity in the fourth and eighth measures where the last eighth note in a group is tied to the following note.

You will also notice the rather lengthy preliminary information given before the music begins. Each composition or piece dictated should be preceded by appropriate identification so that the dictated information can always be tied to the print edition and so that copyright ownership is clear. Additionally, general information should be given about the number and configuration of measures and about distinctive characteristics of the music, for example, frequent meter or key signature changes.

The identifying information must include composer, title, arranger, publisher, and complete copyright notice. Depending on the pecularities of the print publication, it may also include such facts as the series name (e.g., Golden Music Big Note) or the publication number as is often found in choral music. Print music publications differ extensively so it is impossible to give a complete set of rules for information to include; however, the objective is to provide adequate information to permit easy identification of the print publication on which the dictated information is based.

Other preliminary information gives the number of measures and, if any, salient features of the material being dictated. Examples of features that should be described when present are instruments, vocal parts, repeats, changes in meter and key signatures, or repetitious phrasing, dynamic, and performance markings. This information permits the listener to erect a mental framework on which more specific information can be hung, and it permits the person making a braille transcription to plan ahead.

Our second example is violin music. "Minuet in G" by L. van Beethoven. From Whole World Series Number 5, Violin Pieces the Whole World Plays, revised edition. Selected and edited by Albert E. Wier. Copyright 1916, 1928 by D. Appleton and Company. Copyright assigned 1944 to Broadcast Music Incorporated, New York, New York. Copyright assigned 1962 Embassy Music Corporation, 33 West 60th Street, New York 10023.

This arrangement consists of thirty-five measures; we will be concerned with measures one through eight. The configuration of the thirty-five measures is: part measure, measures one through seven, measure eight, a first ending, go back to beginning of measure one and repeat measures one through seven, measure nine, a second ending, measures ten through sixteen, measure seventeen, another first ending, go back to beginning of measure ten and repeat through sixteen, and so on.

Tempo marking: allegretto. Dynamic marking: mezzo piano. Expression marking at measure one: congrazia. One sharp. 3/4 meter.

Part measure: dotted eighth, fourth octave B, upbow, slurred to sixteenth, C. Beginning repeat bar.

First measure: dotted eighth, D, down-bow, accented, begin phrase. Sixteenth, C-sharp. Dotted eighth, D, accented. Sixteenth, C. Dotted eighth, D, accented. Sixteenth, C. End phrase.

Second measure: half, D. Dotted eighth, E, down-bow, slurred to sixteenth, fourth octave B.

Third measure: half, C, up-bow. Dotted eighth, D, down-bow, slurred to sixteenth, fourth octave, A.

Fourth measure: quarter, B. Quarter rest. Dotted eighth, G, up-bow, first finger, slurred to sixteenth, A.

Fifth measure: dotted eighth, B, down-bow, accented, begin phrase. Sixteenth, A-sharp. Dotted eighth, B, accented. Sixteenth, A. Dotted eighth, B, accented. Sixteenth, A. End phrase.

Sixth measure: half, B, up-bow. 2 eighths, A-natural, up-bow, slurred to G.

Seventh measure: 6 eighths, G, third finger, F, F, up-bow, begin phrase, A, fourth finger, G, E. End phrase.

Eighth measure, first ending: quarter, D. Quarter rest. Dotted eighth, up-bow, slurred to sixteenth, C. Ending repeat bar.

Braille readers no doubt notice that the order the signs are given is not the braille order. The proposed system does not follow the braille order because if it did, people wishing to dictate music to others would have to first familiarize themselves with a number of rules. This requirement would discourage the very activity this proposed system is intended to encourage and facilitiate.

However, this reasoning does not eliminate the inconvenience to people wishing to make braille copies of dictated music. Braille readers who have been participating in the development of this system have found, first, that after a few minutes exposure to music dictated by this method, the music notation becomes understandable because it is presented systematically. Second, they have found that by listening to an entire measure before they write anything down they can easily reorder the information as they need to. Musicians not wishing to make braille copies or not having a braille music background will not have to make these adjustments, of course.

In instances where several signs apply to the same note, the signs can be dictated in any logical sequence. The logic behind the sequence of signs applying to the first note in measure one is: the bowing comes first because it gives a fundamental direction for playing the note. The accent comes second, because, although it too is a direction for playing the note, it is only a nuance. The "begin phrase" is a continuing direction and comes last as do slurs in the part measure and in measures two, three, six, and eight. End-phrase directions are given at the ends of sequences because they affect the very ends of notes.

The third example is again "Sentimental Journey," but this time with chord symbols added. As before, we are concerned with only measures one through eight. We will omit the print publication information since that is the same as in example one.

Tempo marking: Slow. No sharps or flats. Common time. The chordal configuration for the first eight measures is:

First through third measures: C
Fourth measure: G
Fifth measure: C
Sixth measure: F
Seventh measure: C
Eighth measure: G, C

The music with chords is:
First measure: quarter rest. 2 eighths, fourth octave E, C. Dotted quarter, E. Eighth, C. Chord: first beat, C.
Second measure: 4 eighths, E, C, E, C. 2 quarters, E, C.
Third measure: quarter rest. 2 eighths, E, C. Dotted quarter, E. Eighth, F.
Fourth measure: quarter, E. Eighth, E-flat. Eighth, D, tied to half, D. Chord: first beat, G.
Fifth measure: quarter rest. 2 eighths, E, C. Dotted quarter, E. Eighth, C. Chord: first beat, C.
Sixth measure: 4 eighths, E-flat, C, E, C. 2 quarters, E, D. Chord: first beat, F.
Seventh measure: quarter rest. 2 eighths, E, C. 2 quarters, E, F.
Eighth measure: 3 eighths, E, E-flat, D. Eighth, C tied to half, C. Chords: first beat, G; third beat, C.

Preliminary information for this type of music should include the chords found in the composition in the order they occur in the music. This harmonic framework aids the listener in organizing the detailed, dictated information given next. Additionally, some musicians may be interested only in these chords. Having them in the preliminary information saves these people time.

In the dictated music proper, chords are read only where they appear in print. Indeed, the person dictating should always read the notation exactly as it appears on the print page. Do not add accidentals, chord symbols, pedaling signs, and so on, where they are not shown in print.

Again, we urge you to assist us in developing these proposals by sending your comments and questions to:

Music Section
National Library Service
for the Blind
and Physically Handicapped
Library of Congress
Washington, D.C. 20542

New Russian Music Code: A Report

By Bettye Krolich

For the first time in its history, Russia has developed a complete manual of braille music notation: Notnaya Sistema Brailia—over 1,500 pages of braille in eight volumes (Shamina, V. I.; Klevezal, G. P.; and Smirnov, G. A. Notnaya Sistema Brailia. Moscow: Central Republic Library for the Blind, 1978). So far as I know, the only copy to reach the United States arrived last summer at the request of Georgia Griffith, NLS music proofreader. In September it was my privilege to examine this work with Miss Griffith as translator.

Since it is impossible to adequately review the contents of this monumental work in any one article, I will make some general observations, highlight some of the differences between the transcription practices of Russia and the United States, and mention areas of new work. Unfortunately, Notnaya Sistema Brailia had to be returned to the Central Republic Library for the Blind in Moscow, but I will share information from my voluminous notes upon request. I am compiling a list of many of the new Russian signs for use in future articles and will be glad to share that list with interested persons here or abroad.

The preface states that the system is based on the International Manual of Braille Music Notation, 1956 compiled by H. V. Spanner and on the 1964 system of Dr. Alexander Reuss. Where these two systems differ, choices were made, and where these systems were considered inadequate, new signs were developed. Evidence of extremely careful thought pervades the entire work. Over nine hundred illustrations are provided, and voluminous explanations cover details. Nothing is overlooked or left to chance.

A most attractive feature of this manual is an entire volume (vol. 8) devoted to raised-line staff illustrations. Examples have braille equivalents with cross references to preceding chapters and sections. These staff drawings are exact replications of print music; a magnificent job of reproduction in this difficult medium.

Reuss or Spanner?

When one system is based on two others, it is interesting to note which dominates. I sense a strong pull to the ideas of Dr. Reuss but no overbalance in either direction. The major question of format — section-by-section (Reuss) versus bar-over-bar (Spanner) — is not resolved. Most of the illustrations appear in paragraphs rather than parallels. In the chapter on formats, however, both methods are presented fully, and the statement is made that bar-over-bar gives a closer picture of the print original and is easier for the blind person to read. Stave-by-stave and bar-by-bar formats are also shown, with the explanation that all different formats are used in some parts of the vast territory of the U.S.S.R.

Attention to print detail

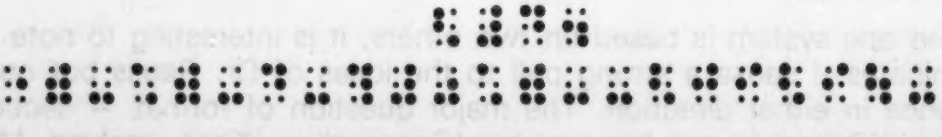
A distinct emphasis on attention to print detail is in evidence throughout the code. Transcribers are instructed to follow the print even down to detailing whether a change of key signature appears before or after a bar line. (U.S. transcribers simply show it between measures.) The clef signs of the Reuss system were chosen but, as in U.S. transcriptions, this print detail is rarely included. Several new signs show exactly where a slur enters a new staff and exactly where it ends. New signs have been developed for parentheses and brackets. A clever solution has been devised for a metronome marking containing the word circa or its equivalent. The equal sign (dots 2-3-5-6) of the metronome marking is simply preceded by italics (dots 4-6).

Deviations from international practice

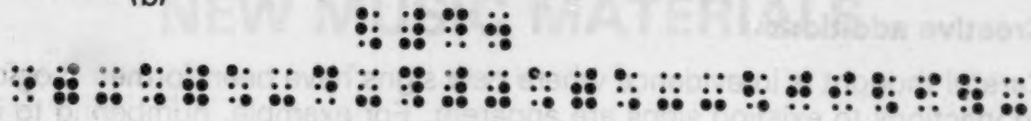
In most cases choices have been made between existing systems or new signs have been added to the code. Occasionally the Russian system rejects both Spanner and Reuss. The following three differences would, I believe, be confusing to a reader familiar with international practice.

- An octave interval sign always implies a perfect octave in the Russian system; accidentals are used before the interval sign only if the octave is augmented or diminished. Although this is standard practice when octave intervals are doubled, it deviates from the normal use of octave signs that are not doubled. In example 1, version (a) is written in the Russian system and version (b) is agreed upon by the Reuss and Spanner systems.

Example 1 (a)

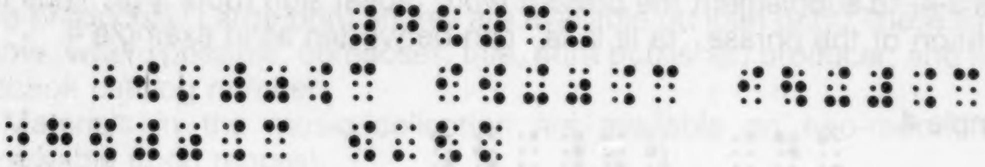


(b)

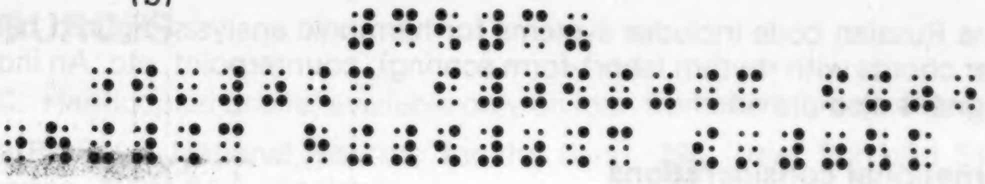


- When the chord tie sign is used, the tied intervals are not repeated; their presence is assumed. In example 2, (a) is the Russian practice and (b) is the traditional method where every note is shown (as in print).

Example 2 (a)

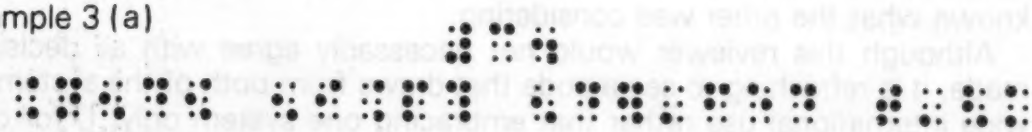


(b)

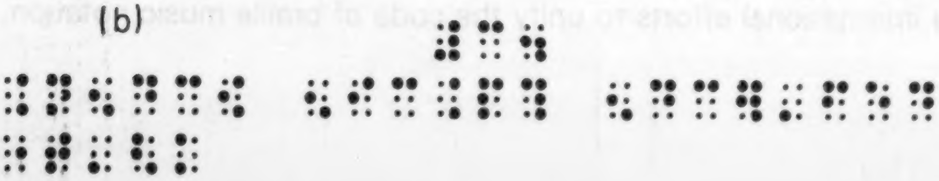


- Grace note slurs are not transcribed; the authors feel that a grace note always implies a slur. This departs from their general emphasis on attention to print detail. Example 3 comes directly from Notnaya Sistema Brailia (Ex. 365). (a) shows grace note transcription (b) shows implied slurs.

Example 3 (a)



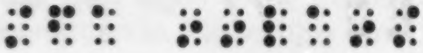
(b)



Creative additions

Careful thought is in evidence where new signs have been formed. Logical connections to existing signs are apparent. For example, numbering to indicate valves for brass instruments corresponds to fingering signs for keyboard or stringed instruments. Other new signs include standard indications for many percussion instruments, various types of chromatic and chord glissandi for harp, signs for the soft pedal of the piano, and some new signs for vocal music. The latter include signs to indicate which language (the first, second, or third) is slurred and a sign for a "larger" word repeat (dots 3-4) to supplement the present word repeat sign (dots 3-5). Thus the repetition of the phrase "fa la la la" can be written as in example 4.

Example 4



The Russian code includes systems for harmonic analysis, figured bass, guitar chords with rhythm (short-form scoring), counterpoint, etc. An index of signs is also provided.

International considerations

It seems quite apparent to me that new braille music signs should be circulated widely so that they may be considered by others interested in solving similar problems. Unknown to each other, Russians and Americans have both addressed the need to have a "final" music comma in some situations. The results are similar but not identical. Likewise, both groups realized the need to mark glide or position-change lines in guitar music. Again, the results are similar, but not identical as they might have been had each known what the other was considering.

Although this reviewer would not necessarily agree with all decisions made, it is refreshing to see a code that draws from both of the systems in wide international use rather that embracing one system only. I, for one, would welcome the participation of the Russian Central Music Committee in future international efforts to unify the code of braille music notation.

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THE MUSICAL MAINSTREAM

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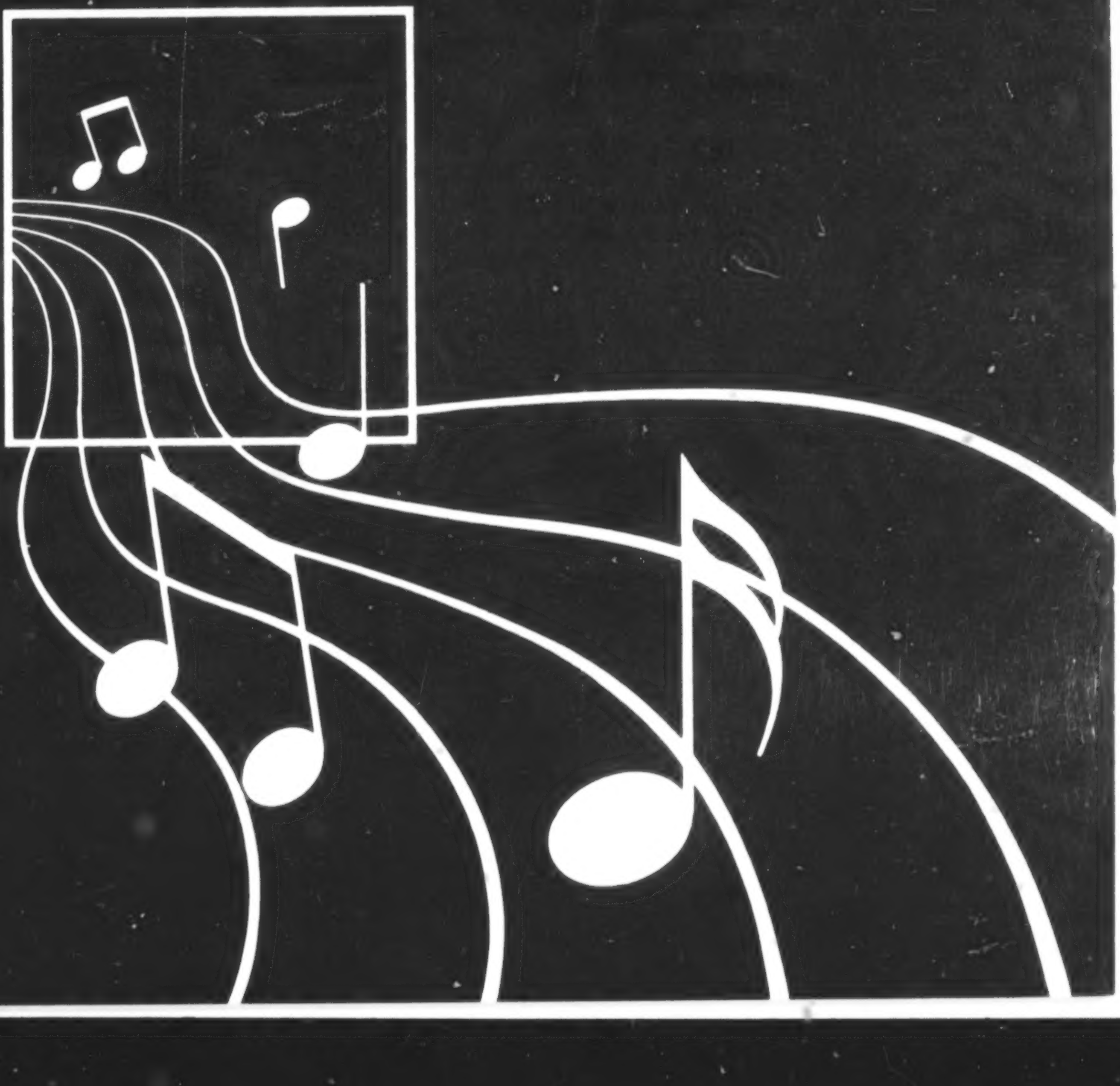

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May-June 1980
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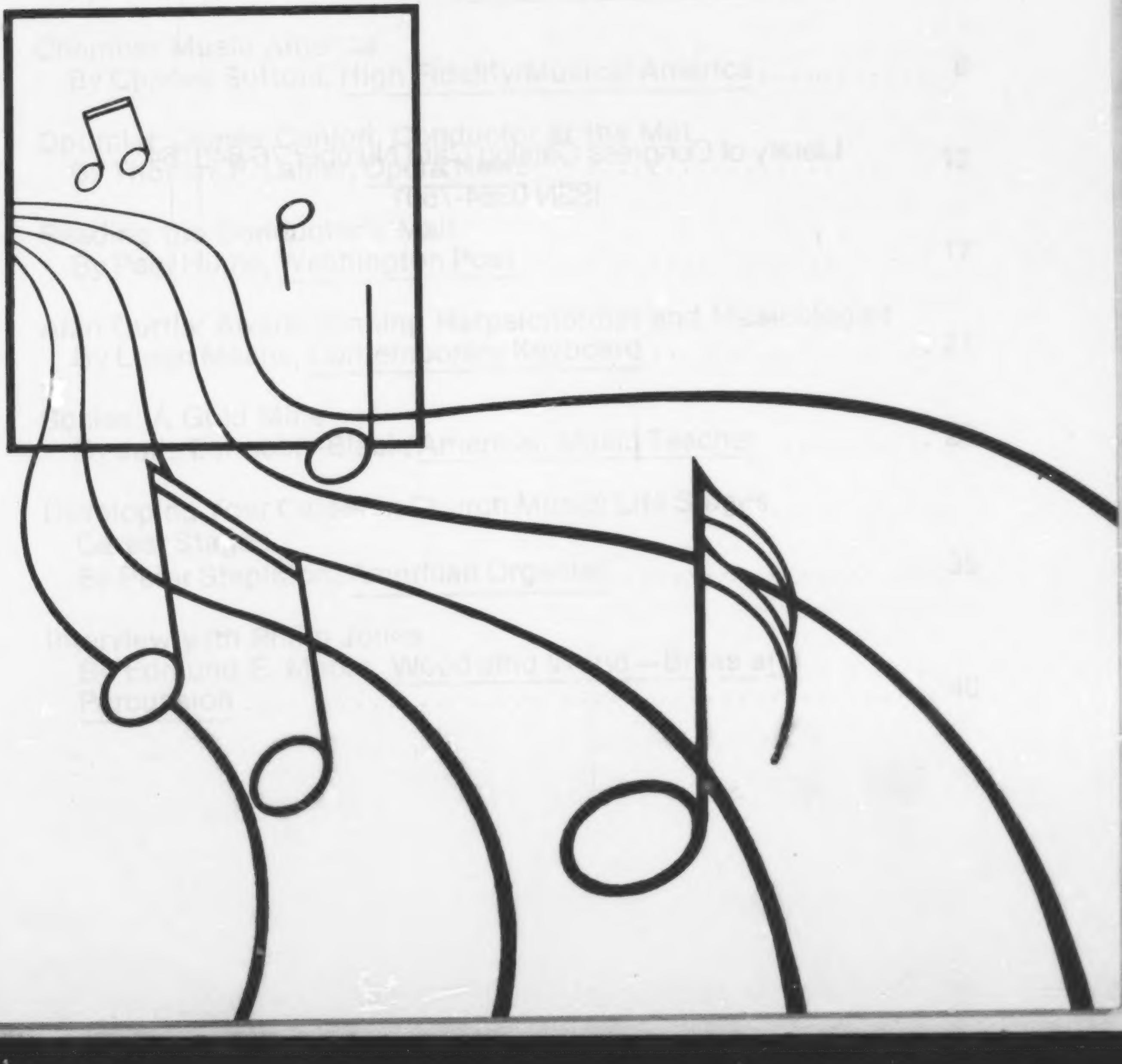

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SELECTED REPRINTS

Students, Become Your Own Teacher

By Stephen Clapp, American String Teacher, Fall 1979

Planned obsolescence, a factor of life in our industrial civilization, causes no surprise. Old fashioned values such as durability and permanence are replaced by a new excitement about buying a brand new product and burying the old dented, scratched one. We still need the product but are willing to pay for a new one.

With music teachers, planned obsolescence has a different outcome. We should teach so effectively that we free our students from the constant need for our information and observations. They should be able to develop themselves into finished musicians from the legacy of our years spent working with them. This is my personal goal as a teacher—to put myself out of a job. When teachers can build independence in their students to the point that they know how to attain goals, make convincing musical statements, and take responsibility each week for cleaning up technical details, teachers set their students free for independent accomplishment. That's good!

Students do not automatically know how to practice. Teaching techniques of practicing is a most important task. Technical details are of many types: playing the right notes, correct rhythms, using the right fingerings and proper bowings (and knowing what choices are preferable and why), playing with good clear tone, realizing the shape of the phrase and communicating the character of the music. Criteria and reasons why should be introduced by a teacher, but it's the student who

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must learn to hear himself and transform into reality the teacher's suggestion.

Students, it's a good idea to tape record yourself frequently. While playing, your listening is not objective. Your feelings of intensity and conviction enhance what may be heard by others. A playback is always a shock! Suddenly, problems appear that you didn't know were there or could have sworn didn't exist: poor intonation, bowed or plucked extra string noises, scratches, false accents, etc. Intelligent analysis is necessary to solve these problems.

Talk to yourself! An out-of-tune note, a bumpy shift, a scratch is the symptom of a problem that has a physical cause. Analyze the cause of the problem in terms of the shape of fingers and arms, distances between fingers, changes of elbow angles, etc., then talk to yourself out loud about each ingredient motion that goes into the maneuver. Just thinking the words is not so memorable as saying them. Of nine or so split-second motions involved in an upward-shift, the malfunction of only one sabotages the entire shift.

Use the pencil! When once you've discovered a flaw and mark the solution in your music, your eye reading ahead will anticipate the remedy each time before you get there. That way you'll play it right the first time rather than the fourth. After a week, erase the marks. During the second week, your pencil marks should be different as the refining process goes into more detail.

Release tensions constantly. Just as you cannot store up enough breath to last for an hour, you can't relax once every fifteen minutes and expect to avoid the pain and worsening intonation from tight, clenched muscles. Hang the shoulders, release the left thumb every 5 seconds, at every bar line, or every time you play an open string—just like breathing.

Listen constructively to yourself constantly. Don't wait till next week's lesson when your teacher will bring to your attention a problem you could have fixed if you had paid attention. Notice the good and bad aspects of your fellow students' playing. Discuss your playing with them. You can learn much from colleagues' constructive observations. But above all, don't continue wasting your teacher's time on the details that are really the student's responsibility.

For ideas and ultimate goals, listen to the pros. Notice their clean playing. When you approach the same passages and find troubles, determine that you will play it just as cleanly as the recording. Slow down the trouble spots. Make up exercises to fix the problems. Spend most of your time on the things that don't work. Fix your trouble areas through analysis and application of careful thought. They won't solve themselves permanently just by playing! The goal is attainable by those who are determined to succeed. Maximize efficiency through careful use of every practice minute.

Musical communication between performer and audience is the prime purpose for playing an instrument. Serving musical purposes is the justification for all technical considerations. What to do with the music is a problem that your teacher can help you with initially. You must develop an expressive vocabulary as you work on different styles of music. Singing the music by phrases will help to build a natural concept of the music. The pros are again an excellent source of expressive vocabulary—listen to three or four performances of the same music to hear a number of possibilities. The process of developing musical ideas is cumulative. Later, when you learn a new piece on your own, you will draw ideas from all past sources and repertoire.

The fussier you are in listening to yourself during practice, the more you will save precious lesson time, making better use of your teacher's experience for musical purposes, not just for woodshedding. Ultimately, by assimilating details and principles from him, you will be able on your own to do everything he might have suggested. At that point, though you will all your life be influenced by new ideas from the outside, and may assimilate some of them into your playing, you have arrived! You are your own teacher for life.

Joseph Schwantner: Pulitzer Prize Winning Composer

By David Patrick Stearns, High Fidelity/Musical America, December 1979

This year's Pulitzer Prize for music caught Joseph Schwantner quite unawares. His reputation is based mainly on a dozen or so chamber works, most of them one-movement, less than twenty minutes long, and headed with some of the most enigmatic titles this side of Erik Satie. Also, Schwantner's ethereal coloristic effects, intimidating tone rows, and other contemporary devices have kept his pieces hopelessly ghettoized in contemporary-music concerts and his name unknown outside of university music circles.

Enter Aftertones of Infinity, Schwantner's first major orchestral work. When it was premiered in January by the American Composer's Orchestra in Alice Tully Hall, conductor Lukas Foss had scarcely heard of Schwantner before, he later admitted. Typically, the work had one movement and was about fifteen minutes long. Also typically, it was fairly well received.

Then came the Pulitzer Prize announcements last April. Schwantner didn't hear his name mentioned on the six o'clock news, wasn't really listening for it, and didn't give the matter a second thought. At the time, the Eastman School of Music professor was in residence at Wolf Trap and unreachable by telephone in the evening. A telegram from the Pulitzer committee had been sent to his home address. And it wasn't until the next day that a newspaper reporter got through to him and broke the news. His reaction was typically Schwantner.

"Naturally it was all very exciting, but doesn't the Pulitzer mean more to journalists?" he said in retrospect. "It has public-relations value to be sure, but you have to be sensible about these things. It can be detrimental if you don't have a good sense of inner stability. You can begin to believe all the things they write about you."

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After all, it wasn't the first time he'd been honored. In fact, for the past four years, the thirty-six-year-old composer has written entirely on commission. He's on his fourth National Endowment grant ("Shame on me," he says), had the Naumburg Chamber Music Award Commission in 1977, a MacDowell Colony Resident Fellowship the same year, and a Guggenheim last year. "But that's just the frosting on the cake," he says. "What's important is whether or not the music survives. Nothing any award or critic can do can make any difference in that. Not that I'm writing specifically to leave a piece of myself behind—no, I don't think about that at all."

That's very much in keeping with Schwantner's admittedly pedestrian attitude toward his work. A native of suburban Chicago and the son of an unmusical tool and die maker, Schwantner began composing on his classical guitar as a youngster, "just so I'd have more music to play," he said. "Just as some kids had baseball, I had music." He continually gravitated toward composing, and eventually received his masters and doctorate in composition at Northwestern University. He taught music at a few minor universities around the country before coming to the Eastman School in 1970 as a freshman theory teacher. Now he's chairman of the composition department, but his natural, workmanlike attitude remains much the same. "I like to think of composing like an artisan building a fine piece of cabinetry. Somebody calls you up and wants a piece, and you get down to work," he said. He also considers himself an equal collaborator with the performers, who have frequently been the Boston Musica Viva chamber group, Arthur Weisberg's Contemporary Chamber Ensemble, and the Jubal Trio. He once chopped five minutes out of a piece he wrote for the Jubal Trio at the group's suggestion.

Schwantner's composing schedule is often a mishmash of half-hours left between classes, which is why he usually takes his scores with him wherever he goes. "It's always there, like a good friend, at your side," he said. "I need that close proximity."

But his music is anything but autobiographical or confessional. True, Aftertones of Infinity reflects his interest in astronomy. But the man who wrote Wild Angels of the Open Hills and And the Mountains Rising Nowhere is not much of an outdoorsman, and lives in the somewhat unfashionable Rochester suburb of Gates. He has an attractive wife and two young children who amble into his studio every evening for a kiss goodnight. He kisses their teddy bears, too. Schwantner is a completely unpretentious fellow. And he's also perhaps the ultimate suburban composer.

Unlike some composers who shun outside musical influences, Schwantner thrives on them. He considers recordings a great learning experience, and when he is between pieces he makes weekly trips to the libraries for stacks of scores, just out of natural curiosity. His music is quite eclectic, reflecting Webern's pointillism, George Crumb's sonorities, and modern aleatory techniques.

But his work unquestionably has its own personality, and his titles have a lot to do with that. He usually takes them from poetry; in the case of Aftertones, it was his own verse. "I make no pretentions of being a poet. The verse is just a preliminary, pre-conscious apparatus. The title has to resonate in my ears. It has to evoke sonic images. It's not something I can explain very coherently." But his equation between words and sounds results in some exquisite textures and colors, often using Ligetian tone clusters and whole-tone scales. One of his favorite instruments is goblets played by rubbing fingers around the rim. The music also has an entrancing quality, partly because musical ideas and gestures nearly always dovetail into one another, but also because of the composer's instinctive sense of formal unity.

Aftertones, for example, is almost entirely built on a nine-tone flourish Schwantner improvised one day at the piano. It wasn't until later, he says, that he discovered the nine tones broke down into five-note subsets with C-sharp in common, and that the second subset was an inversion of the first. "This kind of symmetry occurs all the time in my work, and I don't know why!" he exlaimed. "I wish a psycho-acoustician could explain it to me."

His newest piece, Sparrows, premiered in March in Washington, is a song cycle based on Haiku with serial settings in some passages, but explicitly tonal settings in other passages. And this occurrence of tonality is a first in Schwantner's mature composing career. "Well, I guess I'm on the bandwagon," he said. "I don't really think it's important. It's a new way of looking at something you haven't looked at for a long time."

Bandwagon or not, Schwantner's colleagues see great promise in his work. "He's certainly one of the outstanding composers of our time," said Sam Adler, professor of composition at Eastman. "His main concern is the beauty of sound and progression that will make sense to the listener." And George Crumb remarks that "I borrowed his idea with the crystal glasses for my Dream Sequences. I think that sort of thing is inevitable. We always have our ears open, you know."

And that's Schwantner's direction for future composition—keeping his ears open and his stylistic palette diverse, and continuing his exploration of tonality. "The musical language I use isn't new," he says, "but putting divergent musics together in the same piece could never have been done forty years ago. Now with mass communication, it's part and parcel of the world we live in."

Chamber Music America

The voice of the small ensemble shall be heard in the land

By Charles Suttoni, High Fidelity/Musical America, January 1980

Chamber Music America might just be the best thing that's happened to ensemble playing in this country since the Mendelssohn Quintette Club was founded in Boston in 1849. CMA provides chamber music with a voice to promote itself in a manner that individual performing groups, however eminent or successful, were unable to do in the past. Some 250 professional ensembles are now gathered under the CMA umbrella—a remarkable increase from the thirty who first joined when it began functioning three years ago. But then, its current membership fee of $20 is one of the best buys in the music business today.

CMA's soaring support by chamber groups reflects the burgeoning interest in ensemble playing over the past decade. In a time of bigness and depersonalization, more and more talented performers—and audiences with them—seem to be turning to the intimate, interpersonal gratification that only a chamber group can offer. Yet the groups were so individual and distinct in terms of repertory (Renaissance through to contemporary) and make-up (strings, winds, and voice alone or in combination) that it was almost impossible to chart the dimensions of the trend.

Stymied by this fact, the Music Planning Division of the National Endowment for the Arts initiated discussions in 1976 that led to a gathering of chamber musicians in the spring of 1977. What can we do for ourselves, they asked, to promote chamber music? How can we continue to build audiences? How do we find security as chamber musicians, not as assembly-line players in a symphony? How can we organize to make funding at all levels easier? And, in the

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answers to such questions lay the seeds of CMA.

Naturally, there was a committee, but one composed entirely of working professionals: Edward Birdwell, executive director of the Los Angeles Chamber Orchestra; Heidi Castleman, the Quartet Program of Troy, N.Y.; Michael Jaffee, the Waverly Consort; Sergiu Luca, Chamber Music Northwest; Peter Marsh, the Lenox Quartet; and Don Stewart, the Boehm Quintet. Starting with the broadest working definition of the art, "generally conductorless ensembles, one musician to a part (instrumental or vocal)," the committee set to work, drafted a constitution and, with an assist from Norman Singer of the Chamber Music Society of Lincoln Center, called the first meeting late in 1977 to launch CMA, with some financial help from NEA and the Martha Baird Rockefeller Fund. The founding fathers became the association's first officers and directors, and soon after Benjamin Dunham joined them as CMA's fulltime executive director.

"We're a service organization" Dunham, a personable, bearded young man in his mid-thirties, brims with the enthusiasm of a born proselytizer. First trained as a violinist, he took up the recorder and played it regularly with the Washington (D.C.) Consort for several years. Before coming to CMA he also spent seven years as director of public relations for the American Symphony Orchestra League and edited its Symphony News. Now, he oversees CMA's day-to-day operations at 1372 Broadway in New York, assisted by Patricia Kolm and by a newly acquired, desk-size computer to keep all the facts about member ensembles at hand.

"CMA," he notes firmly, "is not a funding organization. We'll get into that role only if we have to, and then reluctantly. We're a service organization meant to promote, to push chamber music and get the government and other institutions to recognize it. And we want to assist our members in any way we can." In effect, Chamber Music America is out to do what the American Symphony Orchestra League, the Association of American Dance Companies, the Association of Professional Vocal Ensembles, and Central Opera Service do for their respective members.

Service includes acting as a national clearing house for information about members' activities: a recent issue of Ensemble News, CMA's newsletter, for instance, highlighted programs and schedules for over fifty groups throughout the country. CMA is also beginning to survey its members and publish some fascinating data on the business of chamber music. Over half the groups get along on a budget of less than $12,500 a year. On average, the ensembles give 27-30 performances annually, but four out of ten of these involve a trek of more than fifty miles away from home. Audiences average 275 people per performance, and this figure projects out to a whopping national attendance of eight million at chamber music concerts—a far greater figure than imagined. Though Dunham is quick to note the tentative nature of this first survey, more data gathering is planned, and this is just the type of approach that funding sources can understand.

A question of legal status

One intriguing consideration —one that perhaps never strikes a concertgoer listening to his favorite quartet—concerns the legal status of the ensemble playing on stage. CMA reports that three out of eight have no formal organization and an equal number are nonprofit corporations. The remainder are limited partnerships, have university faculty status, etc., and while a group's organization may have little effect on its quality of performance, it does affect its finances. Nonprofit corporations have a distinct advantage when it comes to government grants but, as Dunham points out, "there might well be some hard-headed businessmen who don't like the idea of giving to the arts, but who would easily appreciate the tax advantages they could get by supporting an ensemble as a limited partnership." Although legal status is just one aspect of the business to be explored further, its consideration indicates the range of CMA's thinking.

By a happy coincidence, CMA had hardly opened shop when Dunham received a call from the C. Michael Paul Foundation. The foundation had looked at the arts and decided that chamber music gave the most significant return for the money it had available. With CMA's assistance, the Paul Foundation set up a program of fifty-day residencies for outstanding ensembles with an initial grant of $100,000. NEA added $40,000 and the local host institutions (museums, churches, radio stations, etc.) matched the amount with $200,000. An independent panel, not CMA, then selected the nine varied groups who got the first round of awards in 1978. The program, a continuing one, is now in its second year, assisting fourteen ensemble residencies. "We were pleasantly surprised," observes Dunham, "that some of the groups didn't reapply this year. They had set up a good working relationship with the host the first time around and didn't need the foundation support to continue it."

With this kind of response, chamber music's future looks even brighter. CMA was needed and so it came along at just the right time. Its voice can now be heard in the land. Dunham carried it to China last spring as a member of the first cultural delegation to visit there after normalized relations. He returned with a glowing report of the young instrumentalists he found in China's conservatories. Peking, however, is not as close and immediate as Washington, D.C. In 1978 Sergiu Luca, a founding member, achieved a historic breakthrough when he testified before a Senate Appropriations Subcommittee on behalf of the art. Last spring, on April 24, Michael Jaffee, CMA's president, returned to the Congress to repeat and expand on chamber music's message.

Possibly the most encouraging news of all was the announcement last June that the National Council on the Arts had approved the establishment of a Chamber Ensemble Program within the National Endowment, thanks in part to the fresh cohesiveness and visibility brought to the field by the existence of Chamber Music America. Funding is sparse at this point, but all signals point forward.

Optimist: James Conlon, Conductor at the Met

At twenty-nine, James Conlon believes youth has its place on the podium

By Thomas P. Lanier, Opera News, December 15, 1979

"It's a dream come true," says James Conlon, flashing a boyish smile, when asked how it feels to be in his fourth season as a conductor at the Met. "As a teen-ager I used to be a standee at the Met. I always wished that one day I would be up there leading the performance, but I never felt it would happen so soon. I especially love it because New York is home. I was born here [March 18, 1950], and it's wonderful to be able to play with your friends and for your friends, and the Met is a marvelous institution."

"Soon" is an understatement from this short, goodlooking young man, who in February of 1972 substituted for another one-time Wünderkind, Thomas Schippers, in the Juilliard American Opera Center La Boheme. (Schippers too had made his Met debut at twenty-five.) Conlon is a graduate of the Juilliard School, and this was the first time in the school's history that an undergraduate had conducted a major production. His success immediately brought offers for guest appearances. In 1971 through a series of fortunate circumstances he conducted one performance of Boris Godunov at the Spoleto Festival, where he was an assistant conductor.

Conlon, who is music director of the Cincinnati May Festival, divides his time on a more or less fifty-fifty basis between opera and symphony. He has conducted almost every major orchestra in the U.S. and Canada and has guest conducted extensively in Europe. Debut appearances with the Berlin Philharmonic, Orchestre de Paris, Rotterdam Orchestra, Accademia di Santa Cecilia in Rome, Scottish Chamber Orchestra, Frankfurt Symphony and Maggio Musicale in Florence await him. His no-nonsense manner leaves him with no particular memories of the important evening he made his Met debut conducting Die

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Zauberflöte in 1976-77. To him it's all work, albeit work he loves.

Fielding a pointed question, Conlon retorts, "It's always being said that the best way to come up is the old way—through the opera house as a coach, then chorus director, and eventually you do the tenth Carmen. I emphatically disagree with this viewpoint for our time. First of all, it doesn't exist anymore, at least here. Can you go to Germany and do it? Yes. Does it make you a better conductor? No. There you will find mediocre conditions that have nothing to do with developing artistry. The all-important question isn't how you did it but can you do it."

Still, there are other questions asked by those who criticize the Met for an "earn as you learn" policy. Should the leading lyric theater in the world be a training ground for the development of young talent, and is it preferable to start at the top? "I don't think of it that way. I think of it as doing an opera at the Metropolitan Opera. I don't think in terms of top, bottom or middle; it's music. As for the question of young, frankly I'm irritated to be asked this in so many interviews. The chronological age of an artist has nothing to do with art. Many people ask me, well, how do you feel conducting someone who has been in an orchestra before you were alive? Humble. These musicians don't make it an issue, and neither do I. There are some people who have prejudicial attitudes about youth; you find this more in Europe. Is it fair? I don't think so.

"I don't see art as a vertical structure like the Empire State Building. It's an arc, a circle. There are advantages and disadvantages at every age. The disadvantage of being young is that you can't know as much as you will when you're eighty, but when you're eighty you don't have the energy to do what you could at thirty. I function now at the optimum, I hope, for someone who's twenty-nine. If I appear sensitive to this line of questioning, it's because I'm aware of a sense of self righteousness on certain people's parts to evaluate who should and shouldn't be here because of ticket prices. This is not my decision to make; my judgment is concerned with can I do this opera or can I not. My job is to do whatever opera I'm conducting as well as I can. I won't accept any offer to do a work into whose spirit I don't feel I can enter sufficiently. And I won't conduct an opera in a language I don't understand. I don't feel I have as yet anything valid to communicate about *Parsifal* or *Die Meistersinger*. This is a personal thing. Of Mozart, Mahler and Brahms there is nothing I wouldn't gladly perform. This isn't a matter of technical difficulty. I had a severe, excellent teacher in Jean Morel, who also taught James Levine. If you've been through this kind of grounding, you can physically conduct anything. But a piece of music must speak to me in a way that I will be able to communicate it to the listeners.

"A few years ago I had an interesting conversation with Karajan. He said, 'Absolutely, do everything you can as a young man, because your capacity to learn is much greater than it's going to be later. Do it now, get it all in your brain cells early, and you will remember it for life.'

"I love the symphonic repertory as much as the opera. They make different demands, and the cross-pollination of these two genres helps each of them to grow. The conductor's work is to keep these great pieces of art shining. I'm just a window—you see through me. I'm up there because someone has to be up there. People should leave saying what a wonderful work that was, not that the conductor was good or bad. The most beautiful simile I know along these lines was written by Ferruccio Busoni, who said in effect that all the possible combinations of music already exist—it's just that you need geniuses like Bach, Mozart, Verdi to pull them out of the universe and put them together. We are like gardeners who till this fertile soil. Then others come along and likewise cultivate it, water the plants so they continue to grow. Our job is not to interfere with nature but to take the weeds away so the garden flourishes. An artist should concentrate on the piece, not on his interpretation of it.

"Interpretation exists by the nature of our work, but I don't think it should be emphasized. The most dogged literalist puts his own stamp on the work merely by doing it, and even the most licentious interpreter who feels that the music is simply there as a vehicle for his personality is still relating to a piece of concrete. What's important is not that they vary from the structure of the piece but the spirit in which they do it. For instance, you can hear a singer hold a note for an unusually long time; sometimes this is obviously exhibitionism, which I find offensive and inartistic. Another singer could do the same, however, and you would sense it was born out of a sincere feeling for the character and the moment. All this has to do with the human element, and of course there are many more elements in an opera than in a symphony. Opera becomes more complicated because you have more people to deal with, who sometimes pull in opposite directions, but I've come to enjoy these challenges.

"Opera was my first love. When I was eleven I saw my first opera, and that changed my life. I knew I wanted to be a part of this world. For a short time I sang as a boy soprano, but I soon knew it was conducting that would be my goal." Any particular heroes or heroines during this formative time? "No, not really. It was always the music itself, the entire ambience that captured me. I gravitated at once to the Italian wing."

Still single and extremely busy, Conlon loves free time, which is a luxury. An ardent reader ("I'm frustrated because I never have enough time") and avid tourist, he loves vacations in Europe, where he visits art museums and historic landmarks. The question "Is your muscular upper torso the result of sports or just arm-waving?" brings a chuckle and a blush. "Sooner or later everyone asks that. I guess it's a form of isometrics. If you kept your arms up like this just ten minutes a day, you'd notice it, but we're at it for hours at a time. I was really skinny as a child. There was nothing to me, but now they don't kick sand in my face. Believe me, when you conduct a long opera, especially one with a large chorus and people way upstage, and you have to keep your arms up high so they will see you, the next day you feel it."

Since his Met debut season, Conlon has conducted La Boheme, La Traviata and Tosca at the house and this season he has added Carmen and Aida. If Conlon has a tacit motto, it is "Accentuate the positive, eliminate the negative. There are so many positive things that I want to communicate to people who love opera, because I love it, and you love it, and that's why we're all here. Needless to say, there are difficult moments that anyone in the public eye finds very quickly. Suddenly you're out in the world and you're doing something, which even at its worst, a bad performance, is not malevolent—you're not committing murder. You have a basically benevolent approach to your

work, which may fall short of someone's expectations. All of a sudden you find people are hostile and jealous of your success. You can't imagine how it hurts. The only way to handle this is to avoid it, to concentrate on your work and do a good job, always striving to improve. Everyone in our business is here to make people feel happy and more human with art."

Reading the Conductor's Mail

By Paul Hume, Washington Post, December 30, 1979

The mails received by conductors of today's symphony orchestras are regularly filled with packages of various sizes and shapes. Usually wrapped in brown or white paper, they arrive in streams that never stop. Inside the packages are the hopes and dreams of hundreds of composers, usually on the younger side, who are wondering whether the lightning of luck will strike this time.

Many conductors can point to a stack of these packages that may rise to four or five feet in height. Some may have been there as long as six months to a year. What is inside them?

You might think each one would contain a score, the full orchestral score of a work the composer is convinced will be a huge success if a conductor will properly rehearse and perform it. But when is the conductor—with rehearsals and concerts filling his days—to find the time to look through these scores? Or to give each one the kind of time and careful attention that is needed if he is to get a clear idea of the value of the music?

To help with this endless but important job, most conductors have reading assistants who go through the piles of scores to pick out those that look promising. And you would be amazed at some of the things they find—and do not find.

Andreas Makris, a violinist in the National Symphony Orchestra who is also a composer, performs this function for Mstislav Rostropovich. Makris also is a composer whose "Chromatokinesis" will be played on the NSO subscription concerts on Jan. 8, 9, 10 and 11. He was talking the other day about the things some composers do or do not do that can make a big difference in what happens to those scores they send in. After a while, he drew up a list of guidelines that every composer should check before mailing out his latest hope.

Makris suggests:

1) Send only scores. Do not send parts. They have no value

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and can easily get lost. Since concerts are planned from one to two years in advance, there is no rush about getting the parts.

2) Do not send samples of scores. Makris says he often receives only the first page or the first two or three pages of each movement of a four-movement symphony. This does no one any good whatsoever.

3) Do not send tapes only. A full score is the only thing that is looked at seriously. (Here Makris is taking it for granted that all conductors can read scores, an assumption to which the history of orchestral music in this country has had some rather startling exceptions!)

4) Do not send condensed scores or piano reductions. Again, the full score is what is essential.

5) A poor tape is a minus rather than a plus. "A poor tape can mean instant death."

6) Sending a work composed for your doctorate is not working to your best advantage, especially if it was composed ten or twenty years ago.

There are, of course, exceptions to this rule. Samuel Barber wrote his immensely witty and justly successful overture for "A School for Scandal" as a graduation exercise for finishing his work at the Curtis Institute.

7) Sending five scores is no help. One or two is perfect.

8) A printed score is no more impressive than a manuscript, Makris points out—a suggestion that could save money. "We are looking for fine music," he adds, "not particularly financially successful music."

9) Scores written in the past ten years or so are preferable to scores written at an earlier date. (This is arguable, in light of some music that has been neglected for years. If it's good, what difference does it make when it was written?)

10) Generally speaking, send only symphonic music to an orchestra. A song cycle, a cello sonata, pieces for piano alone, or a string quartet are not the right music for an orchestra.

11) Send the complete work, not a single movement or a part of the work, saying that the rest will be finished in a year. "We will simply wait for the work to be completed before looking at it."

12) Generally speaking, sending chamber music will diminish your chances of being played. Most modern conductors conduct very few concerts of this type.

13) If you are an unknown composer, keep in mind that it is harder to promote very long works, or works of unusual combinations such as triangle, bassoon, and carnatic violin. And, Makris says, "Believe me, we get these!"

Having spent years worrying about why some composers do the things they do, Makris has come up with these suggestions: telephone calls trying to explain or analyze your music are no help; a one-page biographical sketch is much better than a thirty-five page booklet.

And he has a final suggestion that you might not think necessary. You would be wrong. "Always on the score," Markris insists.

William Smith, who is Eugene Ormandy's assistant conductor with the Philadelphia Orchestra, and who reads through the mountains of scores that reach that office, told me, "We have a green cabinet full of scores—some of them go back to the '20s. They have no return addresses."

"And not only with no return address," Smith added, "some of them come in 'postage due!' "

He talked about the small number that have any chance of succeeding. "It is sad, but they are relatively seldom usable. Some composers are simply illiterate musically, and yet it often seems that the less talent they have, the greater their egos.

"And when we do not play their music, they send insulting letters suggesting that we are passing up another Beethoven."

For some composers, however, the process of packaging and mailing scores to conductors who are known for their sympathies toward new music pays off. Only last season Antal Dorati programmed a new work by a young West Coast composer whose name was completely unknown.

"It just came to us in the mail," Dorati said, "and when I studied it I thought it was a good piece and that the audience would like it." He turned out to be right on both counts.

Orchestras' score readers across the country tell the same story Makris has told. The New York Philharmonic has a history of turning over the stacks of scores to its assistant conductors for preliminary reading. However, David Gilbert, the Philharmonic's last assistant, left that post several months ago. Since that time, they have had no reader. But Zubin Mehta, Philharmonic's new music director, likes to do his own score reading and somehow, in the midst of one of the heaviest conducting schedules around these days, he goes through large numbers of those packages that never stop coming. The process is basically sound. But the wise composers will learn from Makris' suggestions.

Alan Curtis: Award-Winning Harpsichordist and Musicologist

By Loren Means, Contemporary Keyboard, December 1979

Alan Curtis is a Rennaissance man of Baroque music. A virtuoso harpsichordist and fortepianist, Curtis is also internationally known as a conductor of Baroque opera. In addition, he is a highly-respected musicologist, known for his own editions of the operas which he premieres and for his book Sweelinck's Keyboard Music. But Curtis's specialty is the Bach family, and his future recording plans include the C.P.E. Bach rondos for fortepiano on EMI and the complete J.S. Bach harpsichord works on Telefunken.

As a Bach specialist and musicologist, Alan Curtis was a logical choice to premier the Bach lost fourteen canons discovered two years ago by American musicologist Christoph Wolff on the back of the last page of Bach's own printed copy of the Goldberg Variations. Curtis unveiled the canons in a concert on the campus of the University of California at Berkeley, California, where he is a faculty member, and subsequently played them on Walter Cronkite's CBS News and recorded them for EMI. This recording won the Deutsche Schallplattenpreis as Best Baroque Recording of 1977.

Just returned from Amsterdam, Holland, where he lives half the year, Alan Curtis found time to talk in his office on the U.C. Berkeley campus.

Did you take piano lessons as a child, like most keyboard players?

I started piano at actually not a very early age. I played guitar first, and oboe and bassoon and clarinet, and glockenspiel in the marching band. I started piano with the ordinary small town local teacher, but when I was in high school I managed to get lessons at the local university, Michigan State in East Lansing, with a Juilliard graduate, Philip Evans, who started me all over from scratch. From there I went on to Ernst Victor Wolff, who used to have a program in New York, before he came to

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Michigan State, where he improvised on the radio and people sent him themes. He was good enough that in his scrapbook of themes was an unpublished theme by Igor Stravinsky, and one by Rachmaninoff. So obviously he was a great improviser, and I think he was that because he had a lot of experience as a harpsichordist. He was probably the first person in this country to improvise continuo. He never wrote it out, he always improvised, which was the old way to do it.

Did Wolff get you started on harpsichord?

Oddly enough I never studied harpsichord with him; I only saw the instrument in his room, where he gave me piano lessons and where I studied the Italian Concerto of Bach on the piano. He played it occasionally for me, but he had a policy that he would never let a student play it or give a lesson on it until the University bought a harpsichord, which he felt they should do. And being a really stubborn good North German he kept his word, and the University, being not so much stubborn as just stupid and bureaucratic, never got an instrument as long as he lived, which was a very sad thing—many people missed out, not only myself. Anyway, when I left and went off to graduate school, one reason I went to the University of Illinois was because they offered piano with Soulima Stravinsky and harpsichord with George Hunter. I didn't start the harpsichord until I was twenty.

Did you then abandon the piano?

Only gradually, and especially then when I went to Amsterdam, because it was hard to find one to practice on. It was easier to practice on the harpsichord, because in those days there wasn't the great jam-up of people outside the door waiting to play a harpsichord that there is usually now. It was a rare thing, and I had as much time on it as I wanted.

Did you approach the two instruments differently?

Yes, I right away decided that I should play different repertoire. So as soon as I started the harpsichord, I gave up playing Bach on the piano. It just seemed that that was no longer necessary for me—the harpsichord was a fully adequate means of expression for that music, and therefore it seemed like a wasteful duplication to play it on the piano. I did keep up playing especially contemporary music on the piano. I think I did the first performance in this country of the Quaderno

Musicale di Annalibera by Dallapiccola.

Do you still play contemporary music?

Occasionally, on the piano, but not in public. I've gone into doing only early music.

Why did you make that choice?

It's difficult to say. I used to be a composer, too. I suppose my giving up performing contemporary music has much to do with the same reasons that I gave up writing it. I got discouraged. I felt that much of what I was doing was all alone. I felt the need for being more in touch with others. I think it's a tragic paradox of our time, that to be in touch with others and to be more outgoing, you should be more alienated from your own time. Contemporary music should be the music of all of us today, and old music should be the music of antiquarians and historians, or people who are simply interested in the classics. But it's not that anymore. Often our concerts don't show classics, just ordinary music of a forgotten era that is now fashionably being revived. But the situation of contemporary music is also unhealthy when you have composers writing for machines, composing pieces that don't involve performers anymore. I say that not, obviously, as a performer being put out of business, because I've put myself out of the business of playing contemporary music, but it's psychologically a bad thing. One of the things that attracts me about early music is the real communication between performer and audience, and the feeling that an audience is there because it wants to be.

Do you see parallels between contemporary music and early music?

Definitely. For instance, there are parallels in the sphere of rhythmic freedom. While I was a student way back at Michigan State, in 1953 I think, I first looked at an unmeasured prelude by Louis Couperin. They're just written in semibreves, whole notes with little squiggly lines but no rhythmic notation. So they look very strange. In 1955 at Illinois I began to work on them, and did them as a thesis in '56. Then when I went study with Gustav Leonhardt, he said, "This is impossible, nobody can know how to play these pieces," and dismissed it, and didn't even want to hear me play them. But now he is famous for playing this music, and I've also done a recording of it. And just recently I had a chance to give one of these Preludes to somebody who had never seen it before, and he sight-read it in a very convincing fashion. Whereas twenty years ago, a professional harpsichordist, the best there was, wouldn't have been able to begin to play the piece. Obviously something has happened, not just a dissemination of knowledge or teaching, but a change of Zeitgeist.

How long has the early music movement been going on?

Since World War II, roughly. I can remember when I went over to Holland to study with Leonhardt in 1957, one of the first things I was in on was a recording outside Amsterdam in a church which was the first time there had been a recording of a large group using only authentic old instruments. It was the first time that anybody had recorded an eighteenth-century flute. I was the first time that a record company had bothered to go to a Baroque church for the sake of the acoustics. So it was a first for a lot of things. It was the Bach Triple Concerto, which I'm recording next year, in Amsterdam, for EMI. This is a movement that is very much involved with authentic instruments. Simultaneously with that has been a tremendous movement for the construction of these instruments, which has even become a fad now. The movement consists of wanting not only to hear old music, and not only to hear, say, harpsichord music played on a harpsichord, but specifically wanting it to be on an authentic harpsichord, with no compromises with modernization, and really wanting to hear it as close as we can get to how the composer intended it.

Are authentic harpsichords available in the United States?

Berkeley's own John Phillips is an outstanding maker. And the Berkeley campus has two harpsichords by Martin Skowroneck. Most people who've ever seen or heard his instruments agree that he is by far the best twentieth-century maker of harpsichords.

Where is he living?

Near Bremen, North Germany. Skowroneck has a waiting list that goes to the year 2000 and stops. He has never advertised, never made a price list even. He doesn't need to, obviously. We're the only institution that has any of his instruments, because I put us on the waiting list as soon as I came here in 1960. We got our first one in '68, and the other in '72. The University also bought a fortepiano, the eighteenth-century piano, about twelve years ago, and it sort of languished around, occasionally played but never taken very seriously, and then suddenly there was more interest in it, and just three years ago a great deal of interest. Just last year one of my students, Bruce Brown, made one, and now I'm teaching a course next quarter just on the eighteenth-century fortepiano, and a lot of people want to take the course or audit it. There are eight or ten people specializing in the instrument in the area, all having shown up in the last two or three years.

When you're preparing a concert, what do you practice?

I'd like to start with what I don't practice. I don't practice scales or arpeggios, and I'm opposed not only for harpsichordists but also for pianists. All technical exercises can and should, for professionals after a certain level, come entirely from pieces or from your own invention. It has a very deadening effect to practice scales and arpeggios as mechanically as they're usually done, and I think the whole idea of warming up is also nonsense. I agree that for the modern piano you need more limbering up of the muscles, because muscles are more involved—that is, big shoulder and arm muscles—but less so on harpsichord. But I also find just as a performer, not only on harpsichord, that warming-up exercises often are just a sort of deadening of the sensibilities in order to get over your nervousness. I think that's a very bad thing.

What, then, do you recommend for the day of the concert?

What you should do is think about the music and learn to concentrate. I'm in favor of exercising concentration, and I've come to realize that before a concert the best thing you can do is nothing, except concentrate and be absolutely at your peak physically, not exhaust yourself with practicing the day of the concert, but just rest and think—and by think I don't mean intellectual exercises, I mean really think and feel the music and what you want to say in the music. And that takes practice, and can usually only come with real practice, that is, giving concerts. In everyday practice you should also exercise concentration. For that reason I favor less rather than more practice. The more concentration you can get the better, but practicing six hours of which you really concentrate only two is bad practice. Practicing three hours in which you concentrate all three is obviously much better. What I also think is crucial for keyboards of all sorts is to start with fingering.

One of my heroes, Emmanuel Bach, starts his treatise on "The True Art of Playing A Keyboard Instrument" with fingering. All the way through your entire career, I think you should be concerned about fingering. And by that not just deciding, "Okay, this scale has to be done this way," but making musical decisions about fingering. If you learn a piece right, you can learn it in one day, even a tremendously difficult piece. I realized this once when I had to learn the E Major Sonata for violin and piano of Bach in one day and play it on a concert the next day. I could do that, in the limited time I had available, only by spending almost the entire time on fingering, at the same time making musical decisions about the fingering, so that I was making a combination of musical decisions and fingering. Since that time I've been very careful about writing in fingering, and I find that I've learned pieces much faster and they're much more secure in concert. So that now I often feel more secure in a concert playing a piece that I've only been playing for a year than playing, say, the Goldberg Variations, which I've been playing for twenty years, but which I only sat down and thoroughly, carefully fingered four years ago.

Do you improvise when you practice?

Whatever instrument you play, it's very important to keep up some improvisation, and I would even call it practicing improvisation, which may seem like an odd thing to call it, but I think you can set yourself tasks. Just as I feel you should invent your own exercise because it helps exercise your fantasy—which is the most important thing, after all, much more important than your fingers and technique. If you don't have fantasy you're no good. You should set aside certain time and certain projects. Not necessarily saying, "Today I'm going to improvise a five-part double fugue." There are some organists who can do that; I certainly can't, but I can say that today I'm going to improvise an allemande, and I can even say it will be so many bars.

Do you teach people to improvise?

No, I don't think you can. You can listen and make comments, but there's not much you can do to teach it.

What started you improvising?

Necessity. Above all, continuo playing, which I think should be a necessary adjunct for every harpsichordist. But there's a confusion even today—I hear people tell me, "Well, I'm not really good enough to be a solo player, but I play a lot of continuo." That's a very bad thing—I know right away that they don't play continuo well. You must be good enough to play well as a solo harpsichordist before you can even undertake to begin continuo. But every competent harpsichord soloist should begin to play continuo, and you can't be a really first-rate performer without being also an improviser. And obviously the logical place to begin your improvisation is playing continuo. Your imagination is fed by playing with others. Only ultimately then, when you've had a lot of experience with that, can you begin to improvise on your own.

Isn't improvisation in twentieth-century concert music a relatively recent practice?

Relatively recent, amazingly recent. I can remember, in fact, twenty years ago being amazed watching Leonhardt improvise. He was using an edition in which there was a written-out continuo part, but he completely ignored it—he wasn't playing anything that had anything to do with what was written. And I remember being just stunned and fascinated by that. I can't say I learned how to improvise from him, but what I learned from him was admiration for the idea of improvising, which then made me do it. I didn't really do it until 1960, when I came here to Berkeley. I remember Doug Leedy, whom you may know as a composer, saying to me, "We're going to read through a Baroque concerto tomorrow night, come over and play continuo." I couldn't refuse, and here I was a new faculty member and harpsichordist, so how could I say that I couldn't improvise? Well, I could, a little, but I was very scared, and realized that I had to work on it, and I've been working on it ever since. And probably always will. I can remember, as a student, not liking the idea that in Baroque music the continuo was improvised. I always thought that somehow it wasn't fair, it was lazy of the composer to simply leave that element and not bother to write it out. I always felt that if I were doing it, I would write it out so it would be as good as possible. It took me a long time to come around to the idea that the composers weren't lazy at that time; on the contrary, they were simply very musical and very practical. They knew the best way to do it—any kind of accompaniment of that nature is best left for the spur of the moment because it should be extremely sensitive to conditions of the moment which cannot be predicated: the acoustics, the fantasy of the soloist, the conditions of staging for an opera, how far away people are from each other, and what instrument you're playing—you may be given a different harpsichord, in which case a whole different style would be necessary. So all of those practical matters meant that the logical, sensible, really masterly composer would not have wanted to write something down.

How do you relate all this to jazz improvisation?

I played jazz in high school, to earn money but also because I liked it. I like the improvisatory element, though I always felt inadequate at it. The problem was that I just didn't know enough harmony. But I was the last admit that, and certainly none of my friends who played jazz with me would have suggested that I should go to a harmony text book. I obviously am a more intellectual-type musician than the usual jazz musician, and therefore I needed to go through the intellectual process of studying harmony and actually becoming a composer and then becoming a specialist in Baroque music, and only then feeling the freedom to be able to improvise.

Scales: A Gold Mine

By Julia Schnebly-Black, American Music Teacher,
November-December 1979

Practicing scales daily is a widely accepted procedure for piano students the world over. However, this habit is sometimes questioned by both teachers and students. We all recognize that scales tend eventually to become physical patterns so completely under kinesthetic control that the idle mind wanders to more interesting thoughts. Feeling boredom encroaching, the student says, "I can play all the scales. I can even play them with the metronome at 144 per quarter. Why should I practice them anymore?" Some teachers agree and drop the habit. Others say something about scales being a good muscular warm-up, a kind of daily vitamin pill to keep the technique healthy. Even so, those teachers realize that their insistence commits a dutiful student to spending fifteen minutes or more of valuable practice time letting his fingers run over the established patterns while his ears half-consciously monitor the correctness of the note-pattern, and his mind keeps telling his impatient musical spirit, "This is important; we must keep the tools sharpened. Just be patient; diligence will pay off. Soon we'll get around to the music."

Get around to music? Is that what he said? What else are we concerned with? We must think and play music all the time. Never, never should we make sounds without making music! Aren't scales music? Don't they require of us the same concenration and musicianship as other combinations of notes? "But we know them so well they're not interesting any more." Oh? Let's see.

It is commonly said that music is the organization of two kinds of space relationships—space in time and space in pitch. Scales share these characteristics with other

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music. Let us consider how these two elements are used in scales.

First of all, scales are a set of pitch relationships; this feature is the whole basis of their experience. These relationships are specific and limited. A complete knowledge of them is essential to anyone who wishes to understand the structure of music. Skill in performing them is the basis of any singer's or instrumentalist's technique. This is so thoroughly accepted a part of our foundation that almost every music book at any level of difficulty either includes this material or assumes its knowledge; any student beyond a beginner, of course, auditioning for a teacher or a music department expects to play scales. However, our standard usage of these common materials leaves us suffering from a musical malnutrition which could be relieved by a broader choice of ingredients.

Consider the usual piano audition: a student is asked to play an E-flat Major scale. He may pause a moment and then play the series of notes E-flat F G A-flat B-flat C D E-flat, continuing for as many octaves as he can manage and returning in reverse order to the E-flat. The tempo chosen is probably the fastest one he feels capable of performing. This is actually a perfectly acceptable performance; it gives us a certain amount of knowledge about the person's skill. However, ask the same person, before he starts playing, to begin the scale at the highest note, descend to the lowest, and then return to the starting note—and he is likely to look aghast, try, and fumble. Not many would answer successfully this challenge to their musicianship. This change in procedure is only a small alteration of our standard approach, and yet it is enough to pull most performers completely out of a familiar motor habit by demanding that they control their motor impulses by their conscious mind's direction. When their half-knowledge of scales is made apparent they cry, "But I do know my scales!" No, my dear, you know them like a painting when you should know them like a statue. You are looking at your scales from one point of view. Seen this way, they are like a painting—interesting, with balance, perspective, light, and shadow, but still an object known from only one point of view; all other awareness is by inference and may be inaccurate. One way of knowing is too limited; we must add many angles to our knowledge; it must be knowledge by experience, not by inference. With only one way of looking at scales it is no wonder that our minds wander!

How many angles can we find? Let us count them. By listing the variables we have available, we can feel our limited view roll open to a veritable infinity. Look at our scales' rich potentials:

1. Direction: up—down; down—up; contrary motion, beginning in either direction.
2. Length: one octave through seven, including the possibility of stopping or turning on any note of the scale other than the tonic.
3. Hand Pattern: L.H. alone; R.H. alone; hands together at the interval of the octave, third, sixth (the usual ones—but there remain four other possibilities); hands alternately at a variety of lengths (octave, tetrachord, 2 octaves, pentachords, etc.).
4. Articulation: staccato; legato; combinations thereof—for example: C legato to D, staccato; E legato to F, staccato. C legato to D legato to E staccato; F legato to G legato to A staccato; C legato to D staccato, E staccato, F staccato; G legato to A staccato, B, staccato, C, staccato.
5. Dynamics: range from pp to ff, including crescendo and decrescendo.

All these variables are used in organizing space as expressed by pitches.

These pitches themselves are another set of variables, tied to the important set we identify as scale degrees. Together they give us the sixth item on our list. Considering that we have fifteen spellings for the seven-note scale (it is essential to include enharmonic spellings: Composers write in both C-sharp and D-flat—we must be able to think in either one). We have already set up an astounding number of possibilities without even leaving the diatonic major scale. Multiply this by three for the natural, harmonic, and melodic minors, add whole-tone scales and chromatic scales, and we have an extensive supply of materials. However, we have only assembled the basic ingredients. The real exploring now begins.

Any student with elementary knowledge of the major scale can repeat the pattern whole-step, whole-step, half-step, whole-step, whole-step, whole-step, half-step. Good: this is a proper starting place. The next step is to be able to begin on any degree other than I. Think of ascending from second degree of a major scale; you must know that the half-step between III and IV will now be the second interval to play rather than the third, and the total pattern will be whole-step, half-step, whole-step, whole-step, half-step, whole-step. If you play the pattern descending from II, you must begin with a whole-step and then follow with the half-step between I and VII. This technique demands that we think clearly about the location of these half-steps and the degree we are playing. It will give us the ability to build a scale from and to any degree and will assure perfect knowledge of the structure from all angles. Only when we can be dropped on any note in any scale and find our way home do we really know our musical geography. Remember that composers in their writing feel no necessity to begin a scale on the tonic or end there.

Now we are ready to set up situations in which playing scales will never again let the student exercise his fingers only. Now he must prepare his mind before performance and concentrate during performance. Now the mind has a sense of direction and projects this into the music. Yes, music; the scale is no longer a succession of notes traversed to the point of boredom or blind discipline, but a musical expression demanding the full participation of the performer. From the alertness demanded by these varied approaches, there arises a refined control which has direct carry-over into all other performance.

There is yet a seventh component of music: the relationships of space in time. This is the least frequently tapped resource and one of the most interesting and valuable. The regularity of pulse in the usual method of performing scales is one important expression of time spaces. The grouping of regular pulses into larger groups of 2s, 3s, and 4s by accenting the first of each group helps establish a basic judgment of time-length, and demands finger-weight control to regulate the occurrences of the accents. These, however are only four possibilities from a pool of virtually unmeasurable limits. Try scales in which the notes are still of equal lengths but are accented in unequal groups, say, 2 notes plus notes plus 3 notes: C d, E f, G a b (capital letters being accente notes). (Note that this pattern uses the seven notes of a diatonic octave, permitting the accent to fall on the same fingers in each octave. This can be a useful pattern with a beginning student, who can perform this more easily than he can the 2-, 3-, or 4- note patterns which cause him to shift accents to different fingers in each octave. Note also that the accents point up the notes of a triad whether in ascending or descending form, giving the student a repeated aural experience that will lead to the ear's recognition of triads.)

Consider now the introduction of varying note values. Even remaining within a 7-note pattern, we can ring these changes; make the group of three notes into a triplet and establish thereby a steady 3-beat pattern with an anacrusic lift in the triplet: 2 eighths throughout, 2 eighths, triplet of eighths. The triplet can move to other beats: 2 eighths, triplet, 2 eighths; or triplet, 2 eighths, 2 eighths. The triplet can change into an eighth and 2 sixteenths to be placed, as before, on the first, or second, or third beat. (This particular pattern of an eighth and two sixteenths and its proportional equivalents is often troublesome in long repetitions; performers tend to slide over the 2 sixteenths and thereby reach the following eighth too early, accumulating an imperceptible accelerando which eventually alters the tempo, unsettles an ensemble, ruins a soloist's control in a fast passage, and spoils the music! The emphasis on the rhythmic balance required by this pattern while practicing scales will help establish a rhythmic control and vitality transferable to the performance of literature.)

Let us see now how we can use this list of variables. Imagine a student sitting ready for your challenge: "A-flat Major, descending, from III, hands together, parallel, 5 octaves, rhythm pattern of quarter, triplet of eighths, quarter, legato. Play it down and back mf, then repeat beginning p with a crescendo to the bottom, and decrescendo as you return." Now the student calls upon not only his muscular skills, but his aural sensitivities and his mental control—his total musicianship. This is not a formidable feat. It is merely the conscious assembling of one musical element after the other into a complete unity demanding involvement of the student's total capabilities.

Establish these seven ingredients as variables to be determined for each scale. It does not take long to select an item from each category and assemble an adequate exercise. If it is difficult at first to absorb all the ingredients successfully, carry only one until the student's control becomes dependable. Then add a new one and feel his concentration grow. If attention wanders, it is time to increase the number of variables. Remember, the fingers are all the while getting their muscular exercise. More than that, however, the half-attentive ear and the sluggish mind are becoming well-exercised and healthy. Scales are now worthy of complete attention; with all these variations available, they become a challenge and delight, and are a sure pathway to thorough musicianship.

Developing Your Career in Church Music: Life Stages, Career Stages

By Peter Stapleton, American Organist, November 1979

Musicians are not immune to the predictable crises of adult life described by Gail Sheehy in her best-seller, Passages. People change and develop inevitably, moving from stage to stage of growth and evolution. As we have mentioned earlier in this series, musicians may feel a conflict between a changing self and an unchanging job. A career, then, which meets a musician's changing needs must also submit to modifications, change and development. It is the musician's responsibility to take the necessary initiatives in developing a career which develops with, not against, his own evolving self.

Often introspection will reveal that something is amiss in the job. Sometimes that something becomes a letter of dismissal from the church. An appraisal usually shows the musician that he has problems as well as rewards, flaws as well as genius. We are trained to pay more attention to flaws than genius, which may be unfortunate. Nevertheless, self-critical musicians are usually in the process of ongoing appraisal.

The way appraisal meets action may depend on that stage of life occupied by the musician. Between 38 and 42, for instance, we're told that many men make drastic changes (job dropout, divorce) in the process of "becoming one's own man," moving from youth to mid-life.

Levinson (The Seasons of a Man's Life, Knopf, 1978) suggests that men encounter a major transition at every changing decade (at ages 20, 30, 40, 50, 60). Therefore we could assume the musician may look forward to at least five major career modifications in the course of a lifetime. Until we have read psycho-history devoted to church musicians (who will write about Bach as Erik Erikson wrote about Young Man Luther?) or have collected valid research about the failures and

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successes of organists, we shall have to guess about how those modifications may best be accomplished.

First, a church music career in the early stages (to age 40) must help the musician accomplish important maturation tasks that are done by other professionals in secular settings. Such tasks include learning to manage time, resources and money effectively.

In this early phase, the musician needs, besides the all-important mentor, exposure to a wide variety of challenges and the opportunity to master the widest possible range of skills. This is a time for job-changing, experimentation and growth. A certain youthful restlessness will probably encourage these activities, and a young musician attempting to limit or slow his growth at this stage will probably make a less successful adaptation to church music in later years.

A church hiring such a person will need to recognize that they are hiring a professional who will be learning and practicing and choosing a wide range of approaches to his work. They will want to seek consciously a person to grow in the job, not simply occupy it. Often the musician's growth—while it may be costly in terms of risk-taking, ambition, youthful zeal—may prompt unusual response in the growth of parishioners, program and spiritual depth. The church will also need to recognize that the young musician will probably not be ensconced in his job for a lifetime. This will have advantages and disadvantages for both musician and church.

While professionals were once wont to occupy jobs for decades, most move more often now, and a survey of church musicians might show a surprising rate of turnover making the average tenure about five years.

And so, having held three jobs, the musician has acquired skills in pedagogy, organ playing, choir directing, perhaps a graduate degree and is making an adequate if not sumptuous living. And he's unhappy. Feeling a need to settle down, he's plagued by doubt about his future, and aware that his life is limited and that his youth is almost over. He is vulnerable to the now-famous "mid-life crisis" (and the publicity it has received recently has probably increased its incidence).

At mid-life the musician has tested his dreams against reality and probably has a clearer, if unwelcome, vision of what is possible and what is not. Some musicians may give up their dream in the light of reality and feel there is nothing to replace it: a discouraging and demotivating course. Usually, personal life suffers along with professional life.

One useful activity at this point is the moratorium—a space of time set aside from work to re-assess, dream, rest and plan. The sabbatical required by university professors is needed as much if not more by the church musician, and the mid-life transition may be a most advantageous spot for it. If the musician is tempted to feel he can't bargain for such time from the church or afford any salary loss, he might well ponder the loss later if he forfeits church music and loses not only the slight economic benefits, but the much more significant psychological rewards accruing to strong sense of vocation. Often the mid-life musician cannot afford not to take this time for professional assessment. If he engages in exploratory studies, professional counseling, a retreat or a vacation, or all of these, so much the better.

One pain at this stage is the sense of loneliness—that there is no one to help, when in fact there are numerous resources available. A church, even if it doesn't sense a loss of vitality in its music (and many do though they may not pinpoint it or articulate it easily), may well require a musician to take some time for renewal.

As we have seen, the moratorium or other strategy for self-appraisal almost invariably implies a need for changes. The musician is seldom in a position to decide whether or not to change, but more often he must decide how he will change. Ideally the church has a representative (clergy or committee chairman) who can help negotiate appropriate job modifications or even a job change.

No action is entirely irreversible. A time off from church music in some other field may allow a more fulfilling work life, or a later return to the field with renewed perspective, wisdom and practical skill.

Another way to maintain equilibrium in a turbulent life stage is to begin keeping a journal—a professional log of events and learning. This writer's diary began producing articles to share findings with other musicians. The more peer sharing we can achieve, the more we can learn about musicians' crises and solutions to them. Such sharings might also profitably take place at Guild meetings organized for that purpose.

Quandaries and dilemmas can be made to yield invaluable learning which informs career choices. The educational process does require, though, that we be as clear and honest as possible about what problems we are facing and how we propose to meet them. It is not enough to whine. Whining is an essential vent for valid frustration, but when it has let off the steam, the energy must be converted to problem-solving energy. Likely as not, the problems musicians face in career crises are strikingly similar to those other professionals face. We are not the only professional group with problems. Just ask the clergy!

What of the mature church musician? What choices does he face? Briefly, let's consider two: how to retire gracefully, and how to decide if his life's work was worth the trouble.

Although it may sound great on paper, retirement is a considerable life stress. It may promise rest but it also signals a loss of work routine, and for some an implied loss of usefulness to society. To some busy workers, retirement can actually be fatal. Most church musicians are in a position to continue working, within the strictures imposed by Social Security benefits, for as long as they can perform reasonably.

Retirement appears to require preparation. The musician must decide if he will leave his work altogether and take up different interests, if he will be able to afford his accustomed style of living. Long before this, let us hope, he will have begun to make some financial provision for later years, if only by contributing to the Guild retirement plan or an Individual Retirement Account or Keogh Plan at a savings bank. (You have been doing this, haven't you? Age 35 should at least signal the beginning of such contributions.) At least five years are needed to make the deliberate decisions of significant moment that are required. Community mental health centers are one source of help to those interested in finding out more about preparing for the stresses of retirement and how to cope with them creatively. Abundant reading material exists now to help musicians plan effectively.

And finally, the decision must be made about whether in retrospect the calling of the church musician has been worth the struggle.

Psychologist Erik Erikson calls this the choice between integrity and despair. As the mature adult reviews his life, as he inevitably does, he arrives at the conclusion that his life's efforts were valid, rewarding and significant, or he decides that in the end he has been engaged in futility, absurdity, waste or meaninglessness.

Can the church musician prepare for this predictable and serious work of maturity? Yes, in the same way he prepares for a performance—by practicing, by reviewing and exploring the choice before he is too timid to risk serious introspection or too restricted to act on it.

The musician has the same responsibility as other professionals: to test his commitment to his vocation by questioning deeply whether it is the significant, challenging and rewarding activity which will most productively engage his efforts in this supremely valuable time.

It may be that the crisis of faith afflicting churches has logically enough affected their musicians. For some churches, the trial by fire has made them stronger, more reformed and dedicated. For others, the trials have indicated changes away from traditional ecclesiastical structures. We may have to be willing to lose our lives in church music in order to save them.

Certainly the musician is courting despair when he fails to question his work, and take action on the results of his questioning.

"Will I say it was worth it when I'm old?" the neophyte may question. "Must you be a poet?" the mentor may inquire. "Do I want to stay in this work for the rest of my one and only life?" the mid-career musician muses.

These questions and the other means of self-assessment, change and planning we have touched on are not easy. They are no easier for church musicians than they are for other professionals.

In whatever forms, church musicians will probably survive for the forseeable future. But we are sure to see new ways to realize old values, and many of us will not only be encouraged, but required to "sing unto the Lord a new song."

Interview with Philip Jones

By Edmund E. Moore, Woodwind World—Brass and Percussion, November-December 1979

Moore: I think most brass players in America would be interested in just how your ensemble got its start. How long did it take to gain local, then more international fame?

Jones: We got started in 1951 . . . twenty-eight years ago. We began in two forms. One quintet of two trumpets and three trombones . . . two tenors and a bass, playing older music, music of Gabrieli's time, Pezel. Generally 16th and 17th century music. I formed a modern group more or less at the same time, consisting of two trumpets, horn and trombone, playing pieces especially written for us by English composers. People like John Gardner, John Addison, who wrote me quartets in the very early days.

As far as how we got on in a career point of view, that was a very, very long uphill struggle. In 1951 there was no such thing as a brass ensemble until I started one. We began by playing occasionally on the radio. Usually early in the morning or late at night when most people were asleep. It was extremely difficult to play those morning recitals because in those days you played live, there were no tapes, so mistakes counted! And you had your balance test at 7:30 in the morning, and if you've tried playing a brass quartet at 7:30 in the morning, it's quite difficult . . . unless you're in the army. We were not! Similarly, we played on the air late at night for a culture program . . . which way you could be sure very few people would listen to in those days. And there would be a night watchman waiting to show us out of the booth at the end of the broadcast.

Then we got a few little concerts around the place. Very badly paid. For many years I

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subsidized all the engagements with my own salary from being a first trumpeter in various symphonies in London. So my musicians, my colleagues, my friends were paid something even if I was paid nothing. I didn't mind that since it was my hobby.

We spent a lot of time perfecting our way of playing in very unimportant places, which is a great advantage. We didn't really make a serious impact until we played a few quite important festivals, and very occasionally, we were allowed to play abroad in unimportant places, sometimes important places. We made our first very real impact when we began recording in 1967. We had made bits of recordings before then. Usually backing tracks for choirs or occasionally a little solo spot on the disc. They were always with good recording companies. In 1967 we began with Decca, which is London Records in the States. We began to get some really good exposure as a group, and then also concert giving grew from 1967 till now . . . which is not much over ten years.

We had an enormously long apprenticeship. A lot of young people in my own country think that all you've got to do is stick five fellows together that came to play brass music and if Philip Jones can do it, so can we. Quite true. But they do tend to forget that you have to wait a little while before you get any serious engagement, and you have to prove yourself artistically.

Moore: How did you assemble the players of such great magnitude . . . i.e. John Fletcher, Ifor James, John Iveson? Were they easily approachable and were they interested in playing brass ensemble music from the outset, or did you have to coax them into it . . . owing to the fact that they were all busy in other capacities?

Jones: Well, over the years I've been lucky in that I played in all the major orchestras in London, and so I have always been mixed with other top class players in London on an equal footing. So, I've been able to encourage people to join forces with me and to make some music together. Often, almost as an outlet from playing serious symphony schedules. It has been really no problem getting good players to play with me. It has been the most important thing to make sure that similar thinking players have joined so that we, from a stylistic point of view, maintained an evenness to the ensemble. I have been lucky in having extraordinarily fine players in London.

Moore: Brass quintets are the most important brass unit in this country at the moment. There are many resident quintets in universities, and many semi-professional and professional groups. Many of them record. What do you think is the most important aspect of quintet playing, and what do you think is the first thing that a newly formed group should strive for to create cohesiveness?

Jones: I think on brass ensembles, that is quintets or any of the relatively small groups that do not use a conductor, the most important aspect of playing is musicianship. Obviously that is number one. If you have say, in a quintet, four musicians and a player, it's going to show! You do need to have matched musicianship. You obviously need good command of the instrument. I think that goes without saying. You need very good awareness of the problems for a trumpet player and how to play a tuba or how to play a horn in particular. A trombone has a certain likeness to the trumpet in approach. So you've got to be sympathetic to the other instrumentalists and their problems. That means that you are going to get your attacks organized, you have to be able to play in tune, which sounds obvious, but often when you listen to ensemble music, it is not obvious. The tuning aspect of playing is so often left to conductors in orchestras to say you are flat or sharp, which you will automatically deny, but will have to observe in chamber music groups. Brass chamber music groups have to be very, very self-critical.

Tuning is a very important blend. So to be able to blend well, you have to be able to face the problems of the other instruments . . . how they actually get notes to start. Sometimes they have to go your way . . . sometimes you have to go their way. There's an infinite variety of nuance which you can get out of brass instruments which often is neglected. It is not good enough, in my opinion, to play nice and brightly and briskly. You have to have all the darker colors at you command . . . and the quietness of dynamics, really low dynamics . . . fairly high dynamics, but not very high dynamics, basically you are playing in a smallish room to relatively small audiences most of the time with a quintet.

To summarize, the qualities necessary are five musicians in a quintet, not three or four; very good sense of the other instrumentalists' problems; ability to accept that you are out of tune and that other people not get excited when someone says "hey, that's a flat so and so note." And to understand that dynamics are really essential.

Moore: Do you believe in a good mixture of light and heavy pieces in a program? Do you hold with putting little lighthearted pieces of a comic nature on, let us say, a university type program?

Jones: I think in nearly every sort of program, perhaps every program, there must be moments of lightness. Light and shades of lightness are critical in a painting. It's very important how you build up a program. I personally believe that you should start with old music, except if you're playing a contemporary music concert, because most people are then quickly familiar with the sound and they feel fairly comfortable. You can lead an audience on quite a long way if you are careful the way you set your program. I don't think we should, as brass players, put too heavy a duty on our programming. Listening to the United States Army Brass Quintet the other day at Temple University they used extremely nice presentation. Each one of them got up and talked a bit about the music, which is a great audience communicating method . . . the best one in my opinion . . . if they can understand you. That's a bit difficult in Japan. And they did play some lighthearted pieces. I do think this is essential. We shouldn't take ourselves too seriously.

Moore: My impressions of British brass playing began when I heard many of your service bands in Europe. I remember hearing the Queen's Life Guard, the Scots Guard, Coldstream Guard, and others many years ago. Then both recordings and live concerts by your major orchestras, such as the London Symphony Orchestra and London Philharmonic. Most recently the excellent PJBE recordings and a few brass band albums just beginning to filter into this country. I was wondering if it's true, and this is from my impression, that brass playing is not thought of in the same terms as here? British brass players seem much more casual and relaxed about playing. Is there a nerve problem confronting the players or is it true that they are relaxed and have a "take it as it comes" attitude?

Jones: I think in professional playing there is certainly a nerve problem for any professional player on any instrument in any country. When you are playing for money, you are deadly serious. I'm quite sure there is a nerve problem in a football game, a tennis game, or a symphony concert. But I think that our attitudes are perhaps a little easier than some that I have noted in the States. There are a lot of brass players around England who are really very, very technically competent on their instruments, but don't necessarily live it, eat it and dream it all day and all night. They play with a lot of flair and without too much thinking over how it should be done.

The brass band movement that you mention, that, of course, is nearly always amateur . . . and the nerve element there comes out in their competitions. They are oriented to competing against one another in various leagues from the top to the bottom, and undoubtedly there is a great deal of stress when they are playing against one another to win the prizes. But, again, it's not taken too hardly and you will hear brass players getting a dreadful state of nerves on a concert platform, but not too often.

I would say that we in Europe do take it a little easier than perhaps in the States. Maybe we think there are many more opportunities for us. You do have great numbers of players coming out of your universities and conservatoires for very few jobs, so there is a terrible pressure for those positions. We do not have quite so many people coming out, and though there are very few top jobs, there are a number of other ways that people can earn a living professionally.

Moore: Inasmuch as you have come here to give a clinic at the Temple University Brass Symposium, what are your impressions of American brass symposia? How would you compare them to what you know in Great Britain?

Jones: The Symposium was well arranged and a very interesting experience for me because I haven't been to one in America before. The only brass symposium that I visited was in Montreux, in Switzerland. Based on American methods, but with a pretty large European element. The Temple University event was interesting to me on a number of grounds. One is that you have this organization for showing instruments and music and accessories which we seldom have the opportunity to see in England. It is a very good idea so that students can see what is possible to buy. A good idea of what's on the market both musically and for their instruments. The other thing is the way one organizes the symposia so that you have very renowned teachers coming in and giving classes, or clinics, as you call them. People can ask these very famous players quite ordinary questions about their problems and can be dealt with in a very nice sort of way. I attended the trumpet class given by Mr. Rosenfeld and Don McComas, which was very impressively handled. I think perhaps the students get a little bit overawed by talking with such great fellows, but the clinicians were very natural with them and I think it was a very good two way conversation. I listened to the trombones which was also fascinating particularly on matters of the approach to blowing. I think in Europe we are not so concerned with the technicalities of playing as you seem to be in America. We tend to have a simplistic view like "stick it on and blow," and those that can get on, and those that can't don't really get on too well.

Maybe in the long run it comes out the same, because as I said to my little class at Temple, it's an elitist occupation playing music professionally, and only the very best and most persistently prone people will make top jobs. And there are very few jobs other than top jobs in America in particular. So I would say that your methods are perhaps more scientifically thought out than perhaps many of our methods in Europe, but the end product comes through whether you be an Old Worlder or a New Worlder!

Moore: I know that you recently toured Southeast Asia, and that you have had other trips to the Orient with your ensemble. How were the conditions for playing, and how was your group received?

Jones: Well, touring is tough for everybody. Conditions vary very much. Temperature conditions are a problem. For instance, that January 1979 tour of Southeast Asia, the problem there was extreme humidity and we were soaking wet before we had completed a single warmup note. You must get used to playing under any sort of condition from the atmosphere's point of view. Then, of course, we experience halls which vary tremendously from dreadful to fairly okay, and very rarely, very good. You must have the competence to retain your ability to play your way wherever you are and whichever room you are in. If you try to compensate for a room, either in volume or in the pace of the music, you will throw yourself out so badly that you will have a very rough concert. If it sounds bad to you, just remember that it didn't sound so bad in some other room. It's probably going to sound better to the audience than you think yourself.

Rooms are difficult, and conditions are difficult. Everyone who has traveled knows it is tough. It's a lot of airplanes. It's not the best way to work, but I think again that the English are pretty good at keeping things in perspective. The most important thing in my experience touring my own group is to make sure hotels are good, and that has taken quite a bit of doing because there are some areas that we go into where the hotels are so bad. That has somewhat of a depressing effect on the players. Then, concerts can go down a bit! So I say, as an old tourist, that if the hotels are right, but the halls are bad, there is nothing that you can do about it. Just have the confidence to go on playing the way you usually play and it will probably come out right in the end.

As far as audience reaction is concerned, well, obviously when you're in the Middle East there are not very many people in these countries aware of brass instruments, at least historically. There is no interest whatsoever in brass instruments. So you are playing to a public, partly of course, expatriate European, maybe American, and partly local . . . and the locals will maybe be mystified, maybe not. You mustn't overreact to audience reaction when you are touring around. I do think it is necessary to make a program very carefully depending on where you are going. If you are going to play, as I hope to do next year, a university circuit in the States, where lots of people have heard brass playing, you can be pretty adventurous in what you do. If you are going to the Middle East, or even the Far East, except Japan, you have got to be a little more cautious in what you do. Not too many heavyweight programs. It doesn't mean that you are playing down to an audience, but you must remember that they are not necessarily organized to the sound. Japan is exceptional like America and Europe; extremely knowledgeable in matters of brass playing and very, very enthusiastic. Australia, of course, has our brass band traditions, so that there brass players are extremely welcome.

Dictated Music: Vocal

This article is the third in a series about a proposed system for dictating music. The first article was a general description of the system; the second dealt with single-line instrumental music and with instrumental lead sheets and melody-chord music. In this article we are concerned with vocal music including choral music, hymns, art songs with foreign language texts, and vocal lead sheets; that is, music consisting of melody, chords, and text.

The pattern or formula for dictating vocal music is: text, rhythmic value, letter name, other signs. It is the same pattern as that for instrumental music except that provision is made for giving the text.

Choral music

The first musical example is "The Heavens Are Telling" by L. van Beethoven. This arrangement is for SATB and organ. Theodore Presser Co., Bryn Mawr, Pennsylvania. Publication number 312-10398.

The composition is fifty-three measures long. The text is in two verses, and the configuration of music and text for the entire composition is:

Part measure and measures one through seven: organ.

Measure eight: four-part chorus, verse one.

Beginning measure nine: beginning repeat bar.

Measures nine through twenty-four: four-part chorus, verse one.

Measure twenty-five: organ alone.

Measures twenty-six through thirty-three: soprano solo, verse one.

Measures thirty-four through forty-six: four-part chorus, verse one.

Begin first ending at beginning of measure forty-six.

Measures forty-seven through forty-nine: organ alone.

Measure fifty: four-part chorus, verse two.

Ending repeat bar at end of measure fifty.

Repeat measures nine through forty-five: for verse two.

Measures twenty-six through thirty-three: tenor solo.
Measures fifty-one through fifty-three: second ending. Measure fifty-one: four-part chorus. Measures fifty-two and fifty-three: organ alone.

All four voices of this choral piece can be dictated, of course, but because our space is limited, we will discuss in detail only the first few measures of the alto part. The remainder of the part and the other voices can be dictated similarly.

The text for the first verse is:

The heav'ns are telling the Lord's endless glory,
Thro' all the earth His praise is found.
The seas reecho the marvelous story.
O man, repeat that glorious sound.
The starry host He orders and measures,
He fills the morning's golden springs;
He wakes the sun from His night curtained slumbers,
Oh, man adore the King of Kings;
Oh man, adore the King of Kings.

Alto part. Moderato; quarter note equals 96. No sharps or flats; common meter.

Part measure, beginning on fourth beat, and first through seventh measures: rest.
Text, eighth through beginning of twelfth measures: The heav'ns are telling the Lord's endless glory, comma.
Music, eighth measure: half rest. Quarter rest. Quarter, fourth octave G. Fortissimo.
Beginning repeat bar at beginning of measure nine.
Ninth measure: two halves, fifth octave C, fourth octave G.
Tenth measure: half, E. Two quarters, C, G or optional fifth octave C.
Eleventh measure: half, fourth octave G or optional fifth octave C. Two quarters, fourth octave G, G.
Twelfth measure: half, G. Quarter, G.
Text, end of twelfth measure through beginning of sixteenth measure: Thro' all the earth His praise is found, period.
Music, continuing twelfth measure: quarter, fourth octave G.
Thirteenth measure: two halves, F, D.
Fourteenth measure: dotted half, fourth octave B. Quarter, G.
Fifteenth measure: half, F-sharp, slurred to dotted quarter, F-natural. Eighth, F.
Sixteenth measure: dotted half, E.
Text, end of sixteenth measure

through beginning of twentieth measure: The seas reecho the marvelous story, period.

Music, continuing sixteenth measure: quarter, fourth octave E. Piano.

Seventeenth measure: dotted half, E. Quarter, E.

Eighteenth measure: half, E. Two quarters, E, E.

Nineteenth measure: half, F. Begin crescendo on this note. Two quarters, fourth octave F, E-flat.

Twentieth measure: half, D. Quarter, D.

Text, end of twentieth measure through twenty-fourth measure: O man, comma, repeat that glorious sound, period.

Music, continuing twentieth measure: quarter, fourth octave D.

Twenty-first measure: two halves, D, D.

Twenty-second measure: dotted half, D. Quarter, G. This note fortissimo.

Twenty-third measure: two halves, fourth octave C, D.

Twenty-fourth measure: dotted half, G. Fermata. Quarter rest.

Two important new rules are shown in the preceding example. First, punctuation needed for correct performance of vocal music should be described because it is not evident from a reading of the text. Second, use the term fermata instead of hold in any kind of music to eliminate possible confusion between holds or fermatas and whole notes. A general sensitivity to such potentially problematical words and careful attention to enunciation when reading is necessary for accuracy and conciseness.

A distinctive characteristic of most printed choral music, not evident from the dictated information above, is that tenor parts are generally written on the treble staff an octave higher than they sound. As a rule, dictate tenor parts written on the treble staff as they sound, not as they are written. For example, a tenor note written on the second line of the treble staff would be dictated third octave, not fourth octave, G.

Hymns

Hymns are treated the same as choral music if they are being dictated for singing. If the hymns are being dictated for playing on the piano or organ, they can be handled the same as keyboard music, which will be discussed in the next article of this series.

Our next musical example is "Praise God, from Whom All Blessings Flow" from the Baptist Hymnal, 1975 edition. Convention Press, Nashville, Tennessee. Words, Thomas Ken, 1695. Tune, Old 100th, altered, Genevan Psalter, 1551.

The hymn is ten measures long. The arrangement of measures is: part measure, measures one through seven, measure eight, another part measure, measures nine and ten.

The text is:

Praise God, from whom all blessings flow;
Praise Him, all creatures here below;
Praise Him above, ye heav'nly host;
Praise Father, Son, and Holy Ghost. Amen.

Tenor part. One sharp; 4-4 meter.

Text, part measure, first measure, beginning of second measure: Praise God, comma, from whom all blessings flow, semicolon.

Music, part measure: quarter, third octave B.

First measure: four quarters, B, A, G, F.

Second measure: three quarters, G, F, G. Fermata.

Text, end of second measure through beginning of fourth measure: Praise Him, comma, all creatures here below, semicolon.

Music, continuing second measure: quarter, third octave G.

Third measure: four quarters, B, D, C, B.

Fourth measure: three quarters, fourth octave E, D, D. Fermata.

Text, end of fourth measure through beginning of sixth measure: Praise Him above, comma, ye heav'nly host, semicolon.

Music, continuing fourth measure: quarter, third octave B.

Fifth measure: four quarters, D, D, D, D.

Sixth measure: two eighths, C, B. Two quarters, A, B. Fermata.

Text, end of sixth measure through eighth measure: Praise Father, comma, Son, comma, and Holy Ghost, period.

Music, continuing sixth measure: quarter, third octave B.

Seventh measure: four quarters, G, B, D, E.

Eighth measure: quarter, D. Two eighths, D, C. Quarter, B. Fermata.

Text, ninth and tenth measures: Amen, period.

Music, ninth measure: whole, fourth octave C.

Tenth measure: whole, B.

Unlike tenor parts in print choral music, tenor parts in hymns are normally written on the bass staff along with the bass part and therefore sound as written. The tenor part above did not have to be transposed down an octave from the print notation.

Art songs with foreign language texts

The next example is "Auf dem Wasser zu singen, To Be Sung on the Waters," by F. Schubert. G. Schirmer, Inc. New York.

The complete song is eighty-eight measures long; we are going to discuss only the first twelve measures.

The German text is:

Mitten im Schimmer der
spiegelnden Wellen gleitet
wie Schwäne der wankende
Kahn.

The English text is:

Midst the bright sheen of the
mirror like waters,
Swanlike is floating the
wavering boat;

The new problems in this song are the foreign language text and having two texts instead of one.

Usually the original language is given preference. In this case, both the English and German texts are read completely in the preliminary information, but only the German, the original language, is dictated along with the music.

In the dictation, the foreign language words are spelled out completely with capitalization, diacritical markings, and punctuation. The following example illustrates how this information is handled.

Tempo marking: allegro moderato. Four flats; 6-8 meter.

First through eighth measures: rest.

Text, ninth and tenth measures:
Mitten (pronounce, then spell); capital M, i, t, t, e, n
im (pronounce, then spell); i, m
Schimmer (pronounce, then spell); capital S, c, h, i, m, m, e, r
der (pronounce, then spell); d, e, r
spiegelnden (pronounce, then spell); s, p, i, e, g, e, l, n, d, e, n
Wellen (pronounce, then spell); capital W, e, l, l, e, n

Music, ninth measure: dotted eighth, fourth octave E. Pianissimo. Sixteenth, F-flat. Eighth, E. Three eighths, E, A, E.

Tenth measure: six sixteenths, E, slurred to fifth octave C-flat; C, slurred to B; B, slurred to A. Quarter, A. Eighth, E.

Text, eleventh and twelfth measure:
gleitet (pronounce, then spell); g, l, e, i, t, e, t
wie (pronounce, then spell); w, i, e

Schwäne (pronounce, then spell); capital S, c, h, w, a umlaut, n, e
der (pronounce, then spell); d, e, r
wankende (pronounce, then spell); w, a, n, k, e, n, d, e
Kahn. (pronounce, then spell); capital K, a, h, n, period.

Music, eleventh measure: dotted eighth, fourth octave E. Sixteenth, F-flat. Eighth, E. Three eighths, E, B, E.

Twelfth measure: six sixteenths, E slurred to fifth octave D; D, slurred to C-flat; C, slurred to B. Dotted quarter, B.

The exception to the rule for spelling out foreign language texts completely is repeated phrases, which can simply be read after being spelled out once. An example in this song is the phrase "gleitet die Seele dahin wie der Kahn." It would be pronounced and spelled in measures fifteen and sixteen; when repeated in measures nineteen and twenty, the phrase would simply be read.

Vocal lead sheets

The last musical example is "Born Free." Lyric by Don Black; music by John Barry. Copyright 1966 by Screen Gems—EMI Music, Inc., 711 Fifth Ave., New York, N.Y. 10022. International Copyright Secured. Made in U.S.A. All Rights Reserved.

In this example we are concerned with only the text, melody, and chords. This song is twenty-seven measures long; we are going to dictate only the first eight measures. The general plan for the song is: measures one through seven, melody, text, chords, measure eight, chords, measures six through eight are a first ending. Repeat measures one through five with different text. Measures nine through twenty-seven, melody, chords, text.

Maestoso. No sharps or flats; common time.

Text for the first eight measures:

Born free,
as free as the wind blows,
as free as the grass grows,
born free to follow your heart.

Chords for the first eight measures:

First measure: C
Second measure: F
Third measure: C
Fourth measure: F
Fifth measure: E minor
Sixth measure: D minor 7th, G 7th
Seventh measure: C
Eighth measure: D minor 7th, G 7th

Text for first measure and beginning of second measure: Born free, comma.
Opening repeat bar at beginning of first measure.
First measure: two halves, fifth octave C, fourth octave G, tied. Chord: first beat, C.
Second measure: dotted quarter, G. Chord: first beat, F.
Text for end of second measure through beginning of fourth measure: as free as the wind blows, comma.
Music, continuing second measure: eighth, fourth octave G. Quarter note triplet, A, G, F.
Third measure: two halves, E, C, tied. Chord, first beat, C.
Fourth measure: dotted quarter, C. Chord: first beat, F.
Text for end of fourth measure through beginning of fifth measure: as free as the grass grows, comma.
Music, continuing fourth measure: eighth, fourth octave G. Quarter note triplet, A, G, F.
Fifth measure: half, B. Dotted quarter, G. Chord: first beat, E minor.
Text for end of fifth measure through seventh measure: born free to follow your heart, period.
Music, continuing fifth measure: eighth, fourth octave E.
Sixth measure: dotted quarter, F. Eighth, F. Quarter note triplet, F, E, D. Chords: first beat, D minor 7th; third beat, G 7th.
Seventh measure: whole, C. Chord: first beat c.
Eighth measure: whole rest. Chords: first beat, D minor 7th; third beat, G 7th.
Ending repeat bar at end of measure eight.

As we have in previous articles in this series, we are again urging you to give us your reactions to this proposed system for dictating music and to share with us information about systems you may know about or have developed for your own purposes. Your contributions to this project are essential to its success.

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Danish Music Code: A Report

By Bettye Krolick

The braille music collection at NLS is constantly expanding, and among recent acquisitions are many volumes of vocal, instrumental, and keyboard music published in Copenhagen. In examining this music, I found that I needed a list of Danish literary contractions to read the vocal music. When my usual sources did not turn up such a list, Georgia Griffith, music proofreader for NLS, wrote directly to the State Library for the Blind in Copenhagen. To our mutual surprise, she learned that a Danish revision of the braille music code had recently been published (Nielsen, O. Kjaer. Den Brailleske Nodeskrift. Dansk revision 1976. Copenhagen: State Library for the Blind, 1978). With much excitement she ordered both the braille and print editions and began to study Danish, another language to add to her growing linguistic accomplishments. With her invaluable help, I am able to report to you on the Danish music code.

In his forward Mr. Nielsen identifies sources of the code as the 1929 edition of the handbook Den Brailleske Nodeskrift, the results of the 1954 Paris conference as published in H.V. Spanner's Revised International Manual of Braille Music Notation 1956, and Alexander Reuss's Regelbuch der Welf-Blinden-Notenschrift of 1960. The current volume is titled Grundregler (fundamental rules). Its purpose is to summarize Danish experience with the music code since 1929 and establish signs and rules for some aspects of print notation not previously covered by the braille code. A second volume is planned but not yet published.

Formats

This book does not discuss format arrangements, a subject Mr. Nielsen says must be decided by a higher committee or international rule-making board. However, virtually all of the examples in this volume are written in the section-by-section format as described by Spanner; i.e., hand or part signs at the margin with runover lines indented two cells. This practice is surprising, since many of the earlier Danish music publications are written in the section-by-section format described by Reuss; i.e., paragraphs of music with the first line indented and runovers at the margin. The bar-over-bar format is illustrated briefly but is not generally used in the Danish music I have observed.

Reuss and Spanner

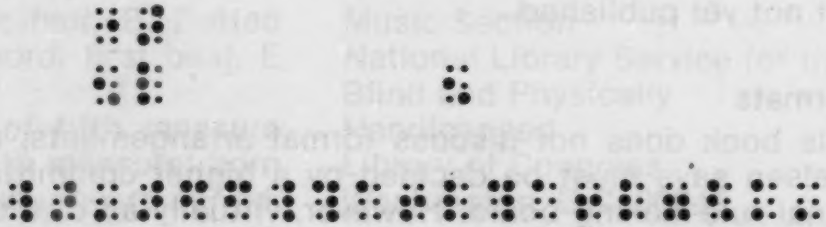
Except for avoiding the bar-over-bar format, the Danish revision follows the Spanner system quite closely. United States readers will find the familiar clef signs and other features of our braille music. Denmark uses some but not all of the Reuss slur and tie signs that indicate whether a slur is going into a new part or staff. In general, any slur or tie that is preceded by dots 4-5-6 will end in a different in-accord part; any slur or tie preceded by dot 4 will end in a different staff.

New signs

Denmark joins the U.S. and Russia in recognizing the need for a "final" grouping comma. Their solution, as shown in Example 1, is to reverse the sign for a grouping comma. The sign (dots 5, 3-4-5) has only two cells, an advantage over the longer U.S. and Russian signs, but this advantage is lost because the next note must be preceded by an octave mark to distinguish the final comma from a word sign.

The next two signs in Example 1 are grace notes. The first sign (dots 2-6, 1-2-3) is a short grace note that in print has a slash through its stem. Although this is a totally new sign, it will not cause the confusion that the second sign may engender. In other systems that sign (dots 2-6) indicates a short grace note, but in the Danish system it indicates a long grace note, one with no slash through the stem. Watch out for that ornament in modern Danish transcriptions!

Example 1



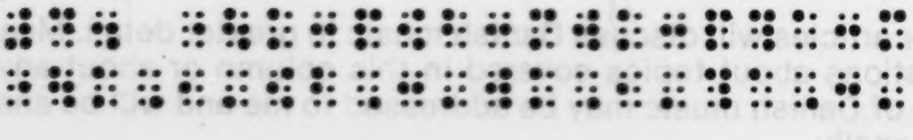
The final illustration in Example 1 shows a keyboard part with indications for two fingers on each note. In this instance in both the print and the braille, a plus sign appears between the two finger numbers. The plus sign in braille is dots 2-3-5. Other countries do not have a symbol to cover this situation.

Guitar signs

Since there was less demand for guitar music in 1954, braille notation for guitar was not highly developed in either the Reuss or Spanner systems, and it has been the subject of considerable attention in many countries as well as in the United States in recent years. Therefore, I noted with eager anticipation a large section with many signs for guitar. These turned out to be listings from several countries with an explanation that braille notation for plucked string instruments is complicated by the number of different systems in use. Included were four sets of right-hand fingering signs, three different short-form scoring systems, and signs for barres, frets, and directional arpeggios new to most readers in the United States.

A future article for Musical Mainstream will be devoted to these new signs since NLS is acquiring Danish guitar transcriptions, but a few remarks may help in the meantime. In most cases right-hand fingering follows left-hand fingering. In one of the systems, literary letters (pima) are used, but instead of placing these letters under the notes as we do, the Danish place the letters in the music line preceded by the Danish letter sign (dots 2-5). The first measure of Example 2 illustrates this literary system; each note is followed by left-hand fingering and then right-hand fingering. The second line of Example 2 contains the same measure and the same fingerings with a different set of right-hand signs for comparison. By watching for this order of signs, it is possible to decipher each fingering system.

Example 2.



The three short-form scoring systems compare roughly to the Spanner, Reuss, and U.S. systems, but only one very short, incomplete example of each is provided. Perhaps these examples will be expanded in volume II. Figured bass and harmonic analysis may also be planned for volume II, since they are not mentioned in volume I.

Creative additions

A valuable part of any code revision is the careful development of signs in an area not covered in a previous code. The Danish revision includes complete signs for recorder fingering and for non-staff electric organ notation.

Literally hundreds of small organ books line the shelves of shops that sell electric organs in modern shopping malls. Many of these books contain note names (letters) with stems. The letter note-names appear in a square, a circle, or both to indicate whether the letter refers to a bass note, a chord, or both. In the Danish braille system, standard musical notation is used for the letter names and for the rhythms. Since octave signs are not needed, these symbols are used for the combinations of print circles and squares. Dots 4-5 indicate a note within a square, dots 4-5-6 indicate an encircled note within a square, etc. This unique approach to a new transcription problem is worthy of international consideration, since non-staff notation has become a common facet of print music for electronic organ.

Another valuable addition to the code is a section on Gregorian chant. This subject was covered in the earliest codes and then lost for a time because it was omitted from the works of Spanner and Reuss. The preface to the Spanner manual indicates that a supplement on chant notation was expected and work has been done recently in the United States toward meeting the transcription problems for this type of liturgical music. In the Danish code, signs are provided for the caesuras (pauses) and many of the other features of Gregorian chant.

Later articles will discuss Danish music in greater detail. Meantime, questions about topics covered in this column or about any other type of Danish music may be addressed to me and will be answered personally.

What about that list of literary contractions that started this quest for the Danish code? I still do not have an official list, but comparisons between the braille and print copies of Den Brailleske Nodeskrift have resulted in an unofficial list that I will be glad to send upon request. Address questions and comments to Bettye Krolick, 602 Ventura Road, Champaign, IL 61820.

NEW MUSIC MATERIALS

The following works are available on loan from the Music Section, National Library Service for the Blind and Physically Handicapped, Library of Congress, Washington, D.C. 20542.

Braille and recorded materials may also be purchased from their respective producers. Large-print scores are available on loan only. These listings show, where possible, composer, title, print publisher, producer, and Music Section catalog number.

Materials in the music collection are available on two-month loan, renewable upon request.

SOURCES

HC. Handcopied braille; available only on loan from the Library of Congress

RNIB. Royal National Institute for the Blind, 224 Great Portland Street, London, W1N 6AA, England

VFB. Verein zur Förderung der Blindenbildung e.V., 26 Bleekstrasse, Hannover-Kirchrode 3000, West Germany

BRAILLE

LIBRETTOS

Massenet, J.
THAIS; French text; Belwin Mills; HC; BRM 25925

Mozart, W. A.
THE MAGIC FLUTE (DIE ZAUBERFLOTE); German text; G. Schirmer; HC; BRM 25926

SCORES

Chamber Music

Beethoven, L. van
TRIO NO. 6 op. 97, B-flat major; Peters; HC; BRM 25927

Guitar—Methods

Mayeur, R. G.
THE GUITAR THROUGH THE AGES; Mayeur; HC; BRM 25939

Harpsichord Music

Bach, J. S.
ARIA VARIATA ALLA MANIERA ITALIANA; Peters; HC; BRM 25949

Organ Music

Froberger, J.
VIER AUSERLESENE STUCKE; Breitkopf und Härtel; VFB; BRM 25772

Landesverband Evangelischer Kirchemusiker in Württemberg
EIGHTY ORGEL-INTONATIONEN; Schultheiss; VFB; BRM 25912

Liszt, F.
PRALUDIUM UND FUGE UBER DEN NAMEN BACH; Schuberth; VFB; BRM 25882

Lübeck, V.
VIER PRAELUDIEN UND FUGEN; Kistner und Siegel; VFB; BRM 25884

Mendelssohn-Bartholdy, F.
PRALUDIUM UND FUGE op. 37, no. 1, C minor; publisher undetermined; VFB; BRM 25861
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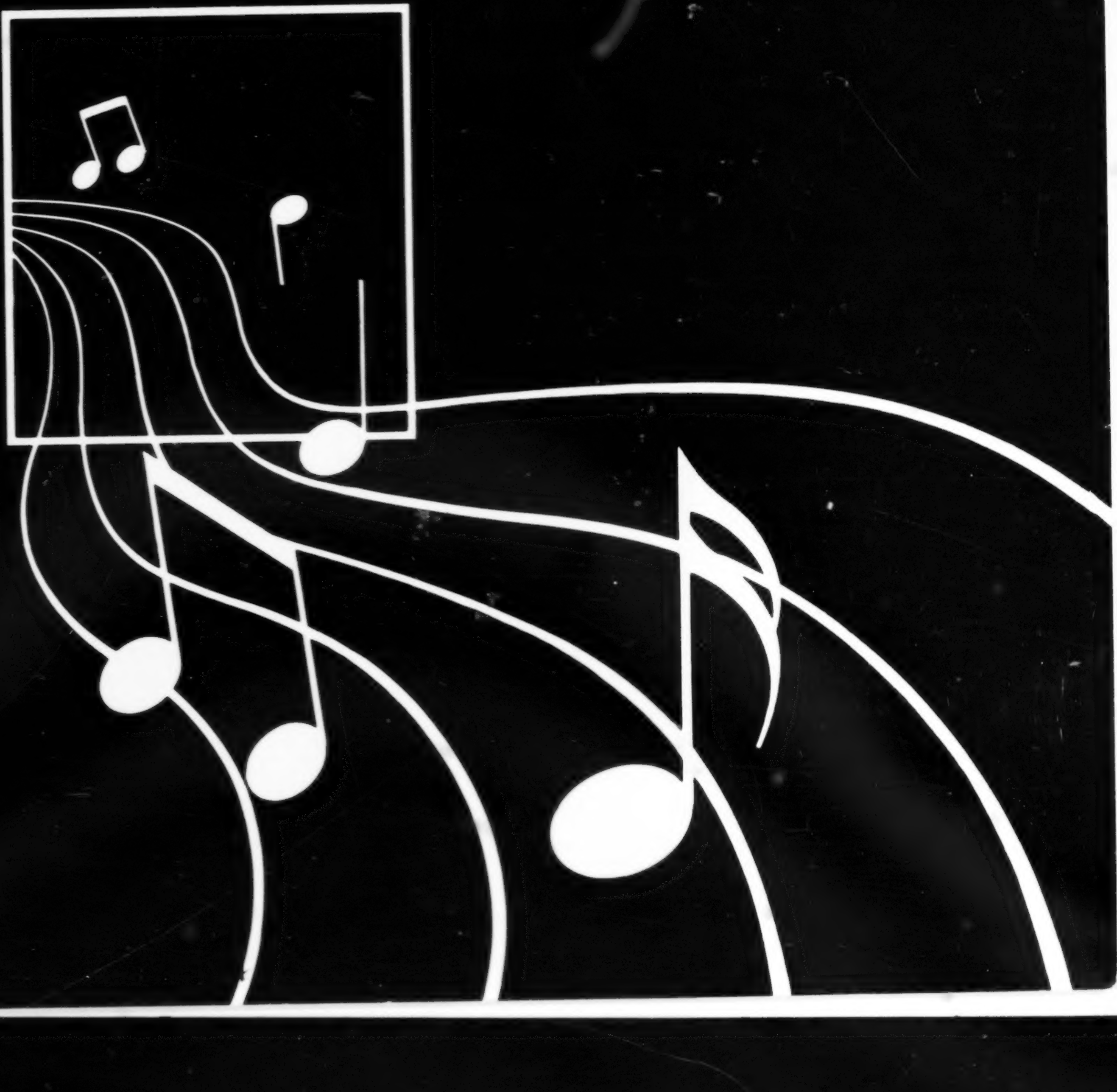

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The *Musical Mainstream* is a bimonthly magazine produced in large-print, braille, and cassette (15/16 ips) formats by the Library of Congress.

The magazine contains several types of information. "Selected Reprints" is comprised of articles reprinted from national music and news periodicals. The "Features" section carries updated information about the music program and original articles of interest to blind and physically handicapped individuals. Additions to the NLS music collections are listed under "New Music Materials."

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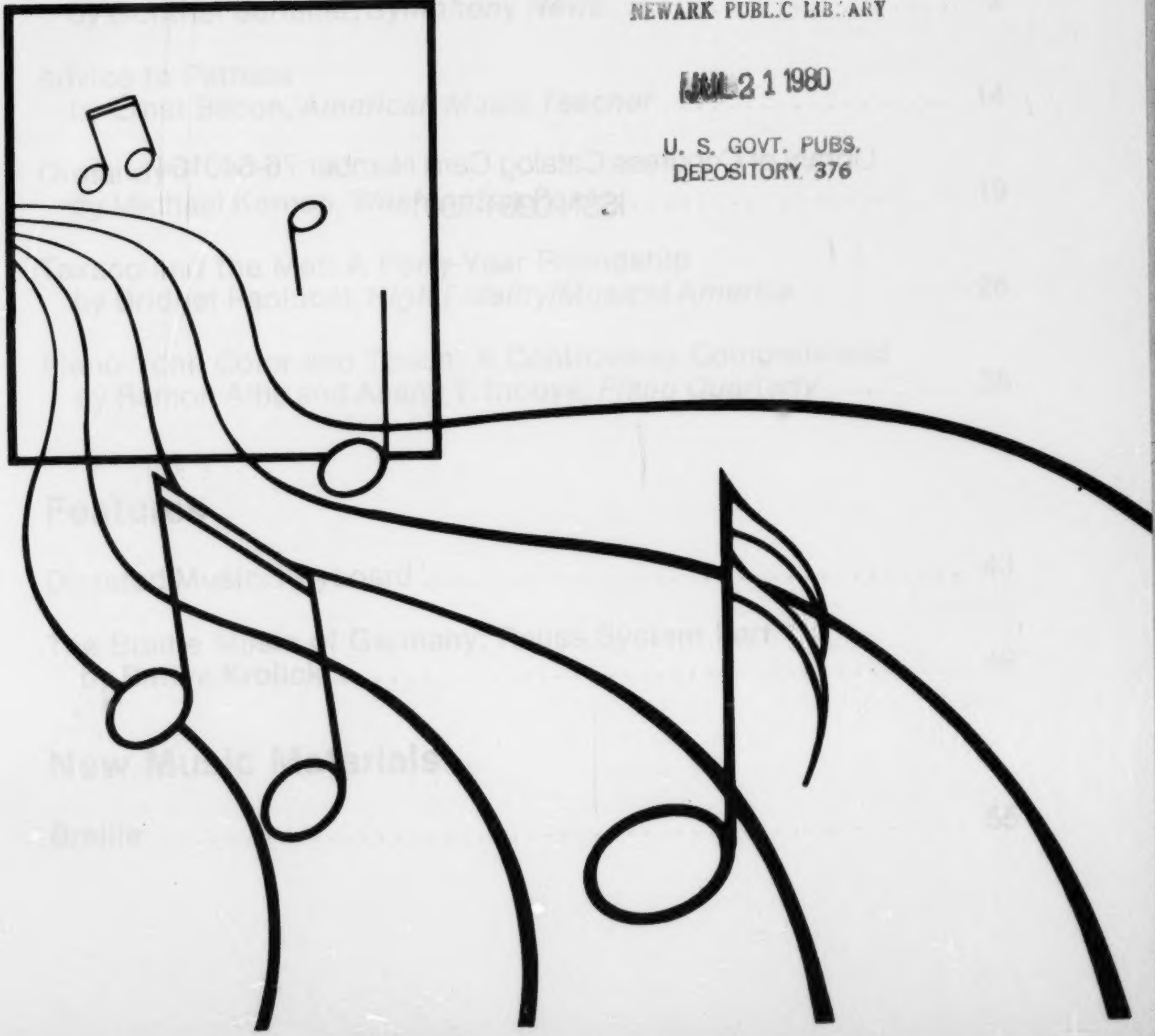

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ANNOUNCEMENTS

Braille Edition of Dictionary Available

The braille edition of the *Dictionary of Braille Music Signs* by Bettye Krolick is now available from the Music Section. As announced in the March–April 1980 issue of the *Musical Mainstream*, the dictionary is also available in large print.

This reference tool identifies and defines signs found in music in the NLS braille music collection. The book also contains explanatory sections on braille music formats, the fundamentals of braille music, and the history of the braille music code. Carefully researched at the Library of Congress and other libraries, the publication is designed to provide authoritative and practical information needed to read braille music accurately and more easily.

Mrs. Krolick's work is already familiar to many readers through her other publications and her frequent contributions to the *Musical Mainstream.*

New York City Opera Librettos in Braille

Beginning with the fall 1980 season, braille librettos for New York City Opera performances will be available on loan from the Music Section. The fall season, which extends from August 29 through November 9, will include the following operas:

Anna Bolena (Donizetti)
Il Barbiere di Siviglia (Rossini)
La Bohème (Puccini)
La Cenerentola (Rossini)
Les Contes d'Hoffmann (Offenbach)
Carmen (Bizet)
Don Giovanni (Mozart)
Die Fledermaus (J. Strauss)
Giulio Cesare (Handel)
Madame Butterfly (Puccini)
The Merry Wives of Windsor (Die lustigen Weiber von Windsor) (Nicolai)
Les Pêcheurs de Perles (Bizet)
Silverlake (Der Silbersee) (Weill)
The Student Prince (Romberg)

Since the New York City Opera repertoire is somewhat different from that of the Metropolitan Opera, for whose broadcasts NLS has traditionally made librettos available, a number of additions will be made to the NLS libretto collection.

SELECTED REPRINTS

The State of Our Art

by Gunther Schuller, *Symphony News*, December 1979

What follows is the text of Gunther Schuller's welcoming address delivered at the opening exercises of the 1979 Berkshire Music Center at Tanglewood. Beyond welcoming the young musicians to a "setting of musical camaraderie," Mr. Schuller goes on to comment on the "state of our art—music," and where he sees it heading.

Some will perhaps find the following a grim analysis, for Mr. Schuller does not soft-pedal his criticisms. No one in the orchestra field, from the players and conductors to the managers and boards of directors, escapes his critical scrutiny. Undoubtedly each reader will take issue with one or another of his points. Our intent in printing this is not to condone or condemn Mr. Schuller's remarks, but rather to spark a dialogue about the "state of our art" between the many people involved with the future of symphony orchestras.

There are many critical issues emerging, not only for orchestras but for all the performing arts. On the eve of a new decade, the dearth of perceptive commentary on the state of our art is rather alarming. It is our

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Gunther Schuller is known throughout the classical music field for his many activities as a composer (his latest work was premiered November 2 by the Lincoln Center Chamber Music Society); a conductor (he has guest conducted distinguished orchestras throughout the world); a performing musician (he is an accomplished horn player); and as an educator (he has held several university posts, produced a radio and television series, and published two books). He currently serves as President of the National Music Council, and is a member of the National Council on the Arts.

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hope that Mr. Schuller's impassioned plea to the newest generation of professional musicians will spark critical thought, and bring to the forefront the issues and problems that will face artists and administrators in the 1980's.

Symphony News welcomes your response.

For nearly forty years, on a Sunday very much like this, in late June or early July, this place has resonated to the sounds of music and words, celebrating the opening of another Tanglewood season, another summer at the Berkshire Music Center. This theatre has witnessed the coming together these many years of hundreds of talented young musical artists, like yourselves, ready and eager for a summer of intensive study, of ears and minds opened, of mysteries revealed, of aspirations reaffirmed and perhaps even realized.

I think I can best serve my function as Director of the training activities of the Berkshire Music Center by directing my remarks at a few selected points which will focus on what you might expect to experience here this summer, what we will in all likelihood expect of you, and what ideals and premises motivate this place.

In essence this summer program, to which these opening exercises are merely a small upbeat, is a summer academy or institute; and as such, since it cannot be all things to all people, since it covers only an eight-week period, and since it has resources which are both specialized and circumscribed, Tanglewood strives for certain limited objectives. These limited objectives are concentrated in a few areas which relate to the activities and primary concerns of the Boston Symphony Orchestra, the umbrella organization that makes all of this possible.

Obviously orchestral training is the BSO's central preoccupation. There is also an extensive chamber music program; there is a comprehensive vocal program covering a large spectrum of the vocal literature; there is an intensive involvement with contemporary music, which will have stretched its tentacles into all of your lives before the summer is over; there is a conductor-training program, which most of you will encounter in one way or another; there is a composition department, solfége courses, a Listening and Analysis Seminar, and a host of other related activities in which you can participate—including the weekend concerts of the BSO.

Leisure moments, alas, you will find are rare around here. Work here is very concentrated, not only because we are limited to a few specialized objectives, but because we have only eight weeks to accomplish what may be, in retrospect (when you look back on your Tanglewood summer years from now), the most powerful musical/professional stimulant of your young lives and careers.

For Tanglewood was conceived by an idealist. Serge Koussevitzky, who believed that there must be a place and time where young musicians can pursue the highest ideals of artistry and musicianship, in a setting of musical camaraderie and high commitment to the art, unencumbered by financial worries and the commerce of music, the jobbing and gigging scene, unencumbered, in other words, by some of those aspects of our musical profession that so often make some of us blush in shame.

I speak to you not only as Director of the training activities of Tanglewood, but also as a composer and as a performer, in the latter category for twenty-five years a professional horn player in some rather good orchestras, lately as an ex-horn player turned conductor and educator. Wearing these various hats, I often wonder and worry about the state of our art—music. Where is it going? Where are we going? What are we trying to achieve? And are we achieving it—whatever it is?

I think it is useful to dwell for a moment on these questions—and some possible answers—as we embark together on these eight weeks. Let me start with a couple of safe assumptions: you are all here because you want to pursue professional careers in music, and you want to do that in terms of the existing institutions that will gainfully employ you for the musical services you will render them. When you sign that contract with one of these institutions, you will be considered a professional with a career.

What I am less able to assume is how far your commitment to music and your musical gifts will transcend that somewhat limited career goal. Ask yourself now—before these eight weeks begin and *during* them—what exactly your commitment is, and how strong it is. Does it extend only to the music and conductors you like, or is it a commitment to the totality of music? Ask yourself how much you bring to your profession, as compared to how much you expect to take from it. Ask yourself how selfless your mission in music is. Ask yourself whom or what are you serving: a career, a job, a conductor or contractor? Or an art, an ideal, an irresistible urge, a passionate love?

Koussevitzky gave the answer in this very place nearly forty years ago: "We must not use music, we must serve it." And indeed, his vision of Tanglewood embodied all that might happen to us beyond the mere career, beyond the job. We cannot only take, we must also give. We cannot merely deplete resources; we must also replenish them.

I dwell upon these issues because, frankly, I am worried about our present-day musical climate and because you, who represent the future of our profession and art, *can* make a difference if you care enough and if your commitment is unassailable, impregnable, incorruptible.

I address you in regard to these issues because this may be the last time you will have the leisure to contemplate these matters, to decide where your commitment lies. You see, I fear that you, nurtured in an age in which television has taught us the pleasures of instant gratification; an age in which trips to the moon and Mars and Jupiter and other spectacular feats of technology have made us inwardly impatient and restless with simpler beauties; an age that imprisons all of us in systems that exploit and abuse, whether these abuses are ecological, social, political, or economic; an age in which the superstars, in sports and the arts alike, threaten to corrupt our tastes and standards—I fear that some of you, nurtured in these precarious climes, may already no longer recognize the ailments and problems of which I am about to speak.

But here at Tanglewood—in these beautiful surroundings, we can try to recapture that first excitement that made us commit ourselves to producing beautiful sounds on bassoons, violins, doublebasses and French horns, or whatever. Here at Tanglewood—presumably your last station before the "big time"—you can recommit yourself to what the German Romantic poets and composers called "Die Heilige Kunst" music, the Holy Art.

Perhaps it is not too late, here at Tanglewood, to take seriously and therefore to enjoy all the more, that mission which commands us to strive for perfection, not merely perfection of our fingers and our lips, but of our minds and our critical faculties.

I would like to inspire you to be more self-critical. In a profession where the main obligation—and sometimes it seems the only one—is to get the right notes, our critical acumen stops there too, leaving some of the other aspects of performance (harmonic hearing, rhythm, tone, dynamics, tempo) inadequately attended to. Performance is a fascinating and complex process that consists of two equivalent and complementary operations: one-half of the process is the positive act of playing—bowing, blowing, hitting, striking, scraping; the other half consists—or *should* consist—of critically appraising *whether that which we have just accomplished in the first instance corresponds in fact to that which the composer or the score required.* You will notice that I said the *composer*—not the conductor. By that I mean to put into perspective that the conductor, too, is a servant of the music—or should be. He, too, should serve "the Holy Art" as it is passed on to us in the greater and lesser masterpieces of our musical heritage, as it is handed down to us in scores, those unique documents through which the composers speak to us, indeed often the *only* means they have of communicating to us their intentions if they are no longer around "to attend the rehearsal."

It is always amazing to me how, as performers, we verbally genuflect before the great composers—Bach, Beethoven, Brahms, Mozart, Tchaikovsky, Mahler, Debussy, Stravinsky, Ravel, Schoenberg, etc.—and then proceed to ignore 60 percent of what their scores contain in the way of dynamics, metronome markings and tempos, rhythmic details, and matters of sonority and of line and continuity. To play *at* these composers is merely an ego trip for ourselves and is unserious. To perform these composers as their manuscripts require—often the only documentary evidence we have—ought to be our priority obligation. Those documents must be *sacred* to us for they are the sacraments of our mission. In their presence we must strive for perfection on *their* terms, not necessarily ours; we must carry out precisely their intentions; we must be passionately serious—and tireless—and self-critical.

I can tell you from my own experiences that when you have put all those things together, when the *mind* and *ear* are fully involved, then playing is more than fun (and even missing a note will no longer have that fearsome priority); then performing will be a joy, a deep satisfaction that not only touches your ego, but your intellect and your soul.

I want to pursue the point a few steps further, although it gives me no great pleasure to do so. As we look around our orchestras in the United States, that joy of which I speak has gone out of the faces of many of our musicians. Apathy, cynicism, hatred of new music, are rife and abound on all sides. Unbelievably, we have developed the art of reading pitches (and the more familiar rhythms) to such a high level of technical competence that we are in imminent danger of no longer needing our ears—except for the crudest of note repairs. We do it all with our eyes whilst our ears gradually atrophy from disuse. We have accomplished the ultimate musical ingenuity (or is it indignity?): we have learned to transform musical performing into a reading, visual skill, eliminating the very thing for which music exists, namely hearing, aural perception, and aural sensitivity. Tragically, our orchestras are filled with musicians who can perform without hearing very much, and who, worse yet, no longer *care* to hear.

Playing without hearing—even if playing technically well enough to maintain one's job—is a professional dead end. I wish you something much finer than that. But I can only wish it. You are the masters and mistresses of your musical destiny. Only by putting these things in a healthy perspective, one in which the work of art comes first and you second, can you negotiate safely the dangerous curves that lie ahead on the professional road. Or to formulate it another way: an artist will always be a more than satisfactory professional, but a pro is not necessarily an artist.

As I hear myself using the word professional, I realize that it has taken on in recent decades a certain perjorative connotation. The word "professional" was invented, I think, to separate the skilled craftsman who made his living at his craft from the amateur or dilettante. Alas, today the term "professional symphony musician" often elicits images of musicians who are embittered, disgruntled, bored, who have come to hate music (and particularly to loathe new music) and for whom a rehearsal is an excruciating agony, at best a necessary evil.

This cynicism is spreading like a cancer through our orchestras—I know only a handful that are not in an irreversibly malignant state—creating an environment into which it is downright dangerous for young people like yourselves to step, lest they also be instantly infected. Indeed, as I travel around the country guest-conducting various orchestras, it is often former students, whom I knew here at Tanglewood or elsewhere, and who once had that shine in their countenance when they heard or made music, who have long since lost that spiritual identification with music. The light has gone out of their eyes. For young innocent musicians, it is often hard to resist the peer group pressures that exist in our orchestras nowadays, and there is unfortunately much in our modern union mentality—what I call the ICSOMization of our orchestras—that turns our profession more and more into merely a business (not even a creative business, for business, too, can be creative) in which attempts to preserve music as an art are constantly undermined.

Consider the fact that in thousands of pages of musicians' union by-laws, federal as well as local—no matter what city—you will look in vain for any mention of the word *art*. These legislations, negotiations, arbitrations, argumentations concern themselves exclusively with money, with time, with durations of rehearsals and intermissions; in short, with ways of achieving an ever-increasing maximum of financial gain for an ever-decreasing minimum of effort and a minimum of product. Many American orchestras are now down to three rehearsals a week, regardless of the difficulty of the program, which conceals a hideous arrogance *vis-a-vis* music and performing, inbred with cynicism and apathy, which precludes any ideals of perfection.

Or consider the disgraceful spectacle of musicians stopping playing, getting up from their chairs and walking off the stage in the middle of a phrase, even in the middle of a note, because the clock has struck 4:30 or 5:00 or whatever. How *dare* we interrupt music in such a brutal fashion—it is an offense to the art and an insult to our calling, an indignity that we visit on the music of a master for whose sake we went into music in the first place, and whose genius may be greater than all the combined talents in such an orchestra.

We used to think years ago that the cynicism of symphony musicians was explicable by reason of their status: as woefully underpaid and held in low esteem as a profession by society. But now that many musicians' salaries (alas, not all) are relatively respectable and now that society does not regard being a musician as quite such a stigma, things are even worse than before. Indeed the cynicism is worst in precisely those orchestras that enjoy the highest standard of living.

I am old enough to remember the days when Mahler symphonies were virtually unperformed—something probably difficult for you youngsters to believe. But unperformed they were. And I am also old enough to remember that when one was performed, it was greeted with unprintable expletives and enormous resistance, not by the audience but the musicians. I shall never forget the shock administered to my innocence when, as a very young extra horn player with the New York Philharmonic (in the mid-1940s), almost every one of the brass players arrived at the first rehearsal of a Mahler symphony muttering four-letter words and assailing the length of Mahler's symphonies as an imposition and an unwanted evil. Now, we have come 180 degrees around to the opposite point on the compass. Now as I talk to my colleagues around the country, particularly in the top ten orchestras, they are already bored with Mahler. From hate to boredom in ten easy lessons and in forty short years!

I do not relish continuing this depressing recital. I know that most of *you* are free of the ills I have described and as yet, fairly untainted by such crudities of behavior. But, apart from the fact that it *could* happen to you too—mark those words, for this cancer of which I speak is insidious—I wish to polarize the issue further. I wish to raise my voice in protest: that conditions need not necessarily be the way they are, that we—all of us—as artists/musicians, must concern ourselves with these issues, must take a stand and discriminate between right and wrong, and in our personae and in our music-making reflect the best that our art can produce, not the mediocre or the worst. I am speaking out in this public forum because I see that musicians by and large, for fear their livelihood may be jeopardized, are afraid to speak out, if they are not already corrupted. And so the cancer spreads and continues to take its grim toll.

Look at musicians in orchestras on the television screen, in the PBS series, for example. Here, for television of course, they look scrubbed and clean and relatively alert. Recording and television are two of the remaining areas of pride left—and, of course, there is extra money for that too. But look beyond that as musicians play notes they have played a hundred times, let's say in the Tchaikovsky 5th or the Beethoven 7th, nevertheless staring holes in the music as if they had never seen it before. And the ears are functioning only enough to insure playing relatively on time and relatively in tune. And *here's* a telltale sign: notice when a given passage or solo is done, how quickly the instrument goes into the lap. No participation in the music all around; no listening to what else is going on above or below, before and after; no listening to the harmonies, the sonorities, the form and continuity, and how one note fits with another, and how thousands of notes eventually combine to form a masterpiece as fashioned by the great geniuses of our musical literature.

There are those that will try to tell you that the ills of the modern symphony orchestra are entirely financial. If only the board could raise more money, or if people would support symphony orchestras more, or if that NEA grant could only be tripled, all our problems would disappear. Not so, my friends. The problems of the symphony orchestra are by now mostly *within*. In fact, in some ways orchestras have become *too much* successful businesses. Their techniques of survival are now those of the American corporation, including the full panoply of managerial and public relations accoutrements, in which selling a product is often more important than the *quality* of the product or what it contributes to our society. Admittedly, in a society fairly well governed by commercial and profit-motive criteria, it is a great temptation for symphony orchestras to adopt those same market place techniques of growth and survival. One can certainly argue that orchestra managements used to be rather naive and unsophisticated about such matters, relying on private fortunes to underwrite annual deficits. I can sympathize with modern-day orchestra managers and trustees as they face a whole new range of fiscal problems, for the arts always get squeezed first in a tight and precarious economy. Nevertheless I deplore the necessity (alleged?) of resorting to those tactics and techniques that are uniquely designed to assure commercial success, for art and commerce are basically antithetical to each other. Our orchestral institutions face a profoundly complex philosophical/moral problem with no easy answers in sight. I only wish to suggest that the present methods of the American market place are not necessarily the only ones at hand, and further, that in the long run such methods will eventually subvert the very product that they are designed to sell. No, not "will"; the subversion has already begun.

Our orchestras have still other even more serious problems to solve, such as the rampant disease of "absentee musical directorism," and orchestras run not by artists but by committees; of orchestras whose futures are decided by boards and trustees who are in many cases totally unequipped to deal with the problems at hand (internal as well as external) and for whom the art of music is a peripheral social activity rather than a profound social and spiritual commitment.

There is more—much more. But I don't think I ought to burden you young musicians with those problems—at least not during these upcoming eight weeks—for they are largely problems that your elders must solve, those who are already *in* the orchestras. But *some* of us must solve these problems before it is too late, for we have in the last fifty to sixty years created and built in this country—starting with the Stokowskis, the Koussevitzkys, the Reiners, the Toscaninis, and Mitropouloses and their respective orchestras—the finest technical orchestral instruments—I speak of the orchestra as a collective instrument—in the world. But we are about to throw the baby out with the bath water, if we don't address our energies and talents to the ills that now threaten to compromise us.

As I started to say before, I know you all came here for a summer of intense and exciting music making, not for a lecture on orchestral citizenship and certainly not for a summer of rectifying the ills created by your elders and predecessors. You and I cannot singly or collectively make things right, tomorrow or even in eight weeks. But you can dedicate (or rededicate) yourself to those highest ideals of artistry and musical integrity that you uphold and that this unique summer school also holds dear. Let us be sure that we commit ourselves to those ideals that elevate us to the highest realms of human expression and spirituality, ideals that flow from the unique power that music has—the inherent power "to soothe the savage breast," the power to make us smile, to make us cry, to give us goose bumps, or to make our hair stand on end at climactic moments; the power to plumb our emotions, or stimulate our intellect, or raise our spirits, to revitalize the very essence of our lives.

Dedicate yourself to those principles and you will forever be happy as a musician, whatever your particular woes and travails may be. Dedicate yourselves to the principles that the score—that sacred document of which I spoke earlier—comes first in your mission as a musician, and that your performance must *re*create from the inside that which is written there (insofar as your conductors will allow you to do that!). Rededicate yourself to participating fully in the music—the entire work, not just your own part. Rededicate yourself to using your ears fully and deeply, for music is an *aural* art, not a visual one. Dedicate yourself to being *self*-critical, not merely accepting the criticism of your teachers. And know also that music is an extraordinarily difficult art; it demands sacrifice, it demands perfection, it demands (sometimes) the subjugation of yourself to *it*—not the other way around. It demands that we never stop learning and probing and absorbing so that we may uncover its secrets.

For these things are precious. In a world that certainly seems to have gone completely insane, the arts are becoming ever more precious. When I look around me, or when I contemplate the daily barrage of depressing news, depicting the foibles and insanity of mankind, I cling to the notion that perhaps music and the other arts represent a rare, perhaps last refuge for us all—if we can but preserve their purity.

Tanglewood is, above all, such a "music-life" refuge. It is the ideal setting in which to rededicate ourselves to that mission of which I speak. As we do that, we automatically take care of the profession as well.

The ideal setting: you have it here. I urge you to take advantage of this unique artistic environment. Take it all in; you'll need it in the future. Concentrate and work hard for a summer and you will, like first love, never forget. And let us stand united against not only the common enemy without, but even those *within* our profession. Our faculty, our staff, and I are eager to help you, and equally eager to work hard.

We, you see, also need *you*, for you are the future leaders of our profession and our art. We wish you well. *Finis.*

Advice to Patrons

By Ernst Bacon, *American Music Teacher,* Feb./Mar. 1980

To the Officers, Donors and
Friends of the San Francisco
Performing Arts Center
Honored Ladies and Gentlemen:

I am complimented to be thought capable of contributing effectively to the fulfillment of your grand project. Unhappily my resources as a retired school teacher warrant only the most essential expenditures to maintain my family. A composer, like a poet, cannot live off his writing; and academic pensions have a way of loftily ignoring such mundane matters as an inflation.

Impressed by your project, not equalled since the building of the Opera House, and saluting in particular Mrs. Davies for her regal contribution and its incentive, I would be gratified if you would consider a few points regarding future policy, once the new home is occupied. Let history contribute some of its lessons:

Institutions become great when they *foster great individuals.*

Performance and creation are (to borrow from Franklin) two blades of a scissor, *each needing the other.*

The appraisal of a new or unknown talent in performance is relatively simple; of creative talent, difficult and time-consuming, i.e., the visual dry reading of scores.

Technique and spirit do not always coincide; that is the flaw in outright professionalism, as Wagner showed in *Die Meistersinger.* ("No one will ever get at my verses," said Walt Whitman, "who insists on viewing them as a literary performance.")

A person of superior gifts should be entitled to *appraisal by his peers*, arrived at without haste or condescension, or consideration for notoriety (purchasable), or origin. (Happily, Maestro De Waart has declared himself warmly amenable to these necessities.)

Since the professional orchestra is *music's head-*

Mr. Bacon, composer and former Dean of the School of Music, Syracuse University, now lives in California.

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quarters, the burden of this responsibility falls naturally on its director. In view of this and his community's various enterprises, his office is manifestly political no less than musical.

Box office is obviously an important factor in running so costly an institution as an orchestra (or opera), yet this *should not be over-stressed,* for two reasons. First, it may deny unadvertised or regional talent its rightful opportunity. Second, the fees of celebrities are often such as to cancel out the expected proportional gain in attendance. Star-gazing does not necessarily denote excellence.

Nor does excellence mean the perfected orchestra. (Monteux, on arrival, refused importations, thus lending security to extant players, saying, in effect, "who am I, to need a better instrument.")

Excellence means *making the best music with the resources at hand.* It implies vitality, enterprise, much independence, and exalted leadership. It respects the near and the distant, regionalism, nationalism, and universality, each in proper measure, likewise the past and the present. It means that native America, long beyond musical maturity, deserves its say in a serious way, as it fittingly has in every other walk of life. Generous to all the world's best artists, it should never cease to be, but not at the price of stinginess to its own.

Perfection is a fine goal, but it is only that; an end that *forgets its beginnings.* Most ventures have started imperfectly. We glorify the masterpieces, and overlook the failures that instructed them. Some of the greatest works of the past have won their perfection slowly through countless trials and growing familiarity.

How long must a man be dead to live in our annals? Consider Gottschalk, Stephen Foster, Griffes, Ives, or more significantly in letters, Poe, Whitman, Melville, Thoreau, Miss Dickinson. Shall we boast that *we lead the world in posthumity?* That was not the way of Florence, Venice, London, Vienna, Weimar, nor even Boston, each in its great day. Why not strive for the same in this choicest of cities?

Are we in competition with Philadelphia, Cleveland, Chicago or New York? If so, then our music is scaled, at best, to the objectives of football, without enjoying the sport's fiscal rewards. For it is not oppositional, which a sport properly is. If it is to be rivalry, let it be with history, whereby we *aim to emulate the great creative* *centers* of the past. *Let the flowering of San Francisco be the crown of American Music.* It will cost little more, but will need some changes in viewpoint, all directed toward a happier cultural climate.

Such changes call for *greater self-sufficiency, release from cultural and commercial dependence* on Manhattan, in opinion, criticism, policy, programming, attitudes; also in management, press, publication of music and records, union substituting a healthy exchange for subservience to that great market of the arts.

The changes call for *patronage toward individuals* as well as toward institutions. Serious composing never yields a living income—never has. The outlays are small, but the rewards to the patron and to society can be immense. (Mrs. Stern's commission to Bloch, through the Temple Emanuel was admirable.)

No art was ever created by an organization, a team, or a conference, nor were great temples its motivation. *Every great piece of music is the work of one man.* No gallery made Rembrandt, no auditorium made Bach, no library made Goethe. But patrons they all had. "All that is valuable in human society," said Einstein, "depends upon the opportunity for development accorded the individual."

Our histories pay homage to those patrons who acted on this principle—Lorenzo, Esterhazy, Duke Karl August of Weimar, the Archduke Rudolph, Madam von Meck, and the like. They honored living genius and made their own decisions. I doubt if experts in committee could do better.

A patron is generally a person of means, but can be a towering, benevolent artist like Liszt, a talent-discerning impresario like Diaghilev, a bold critic like Schumann, or even a hospitable, participative community. But no bond is more auspicious than exists between patron and protege. The artist is lifted over the barrier of apathy and routine, while the patron enjoys gratitude, dedication, often possession, and what Turgenev called "the sensuous joy of magnanimity," not to forget the possibility of a certain immortality by association.

Nevertheless, *to give is harder than to get.* For it needs a special culture, a genuine love of the art, taste, discernment, self reliance and a touch of stamina in resisting (in Biblical terms) "the horseleach, crying, 'give! give!' "; for while mediocrity is largely busy begging, superiority is busy at work. By contrast, institutional giving entails little risk, while yielding principally a formal acknowledgment. Nevertheless, *it is needed,* and will continue to be, *until government assumes the cost* (as it traditionally has in Germany, Switzerland, England, Austria, Holland, etc.), and learns that *theatre, symphony, opera, ballet* too, *are the very capstones of education,* which government underwrites on a grand scale in our schools and colleges—(millions for preparation, pennies for the results). Having had but one enlightened musical amateur as president, Jefferson, may account for this governmental myopia. Suppose that government supported medical and law schools, but not hospitals and courts and all legislative apparatus, how would medicine and law fare?

Opera here has enjoyed high standards from the beginning, under Merola, which Director Adler has admirably maintained, more or less in the European tradition, apart from the unavoidably short seasons and the absence of resident principal singers and conductors. With the new Symphony Hall, the opera season promises to expand and make possible a complete resident staff.

Opera in English should be first on the new agenda. The Sadler-Wells Company (now National Opera) of London has long demonstrated the popularity of this practice, (taken for granted in most European countries in respectively their native vernacular) obviously with first-rate translations, singers trained in English speech values and diction, conductors and stage directors likewise. At the turn of the century, Dvorak said: "If the Americans had a chance to hear grand opera sung in their own language, they would appreciate it as highly as the opera-goers of Vienna, Paris or Munich enjoy theirs."

Naturally opera in English predicates American or English singers primarily (never to the exclusion, I should hope, of others). There can be no objection to that, since there are no better. Above all, if the *nativization* is to succeed, there must be *a conviction of its importance.* I believe the press would lend its support.

"Modern music" divides audiences sharply into three groups; those who favor new music, yet exercise discrimination in taste and judgment; those who believe that anything new deserves a hearing; and those who react to certain new works (some of which seem born of hate or anger, or of a desire to impair our hearing, which an occasional conductor feels himself duty-bound to perform), by shying away from *all* contemporary music.

It is true that Stravinski's *Sacre*, possibly the epochal work of the century, caused a riot in Paris at its premiere. One need not deduce from this unique event that riotous music is therefore epochal or of any importance whatever; nor that audiences should feel conscious-bound to accept what is offensive on the ground that repeated hearings will mitigate their objections, just one more surrender—this time, of *taste* (a near-obsolete word).

Modern life bullies us into a tolerance of ever more *pollutions of sound;* the diesel truck, the unmuffled motorcycle, the helicopter, the snow-mobile, the chain-saw, the radio, Musak, the Concorde, etc. Are these to be celebrated in symphonies? To cite certain invectives against Beethoven and Wagner proves little. They were the exception to a chorus of adulation granted only to heroes. Bad manners will not cool my admiration for our superb contemporaries, who are naturally original, but make no noise about it. We need not expect genius to arrive in egalitarian busloads. And how could I know the unknown native master hidden in that double darkness that surrounds publicity's lurid searchlight beam? Yet I have a duty to keep looking for him.

San Francisco is on the threshold of what could be the loftiest era in native music-making. I venture these remarks in hope, not in criticism of past errors, being by nature affirmative. I have said nothing new, but said it newly. *The issues belong in the mainstream of American thought,* as seen in Jefferson, Emerson, Cooper, Melville, Thoreau, Whitman, Robert Henri, Ives, Mencken, or Thornton Wilder, and would be endorsed by the foremost musicians abroad, each for his own realm and for ours.

It is time we looked for greatness, not notoriety, for the aristocracy of genius, for indigenous flora, for a way to build, not buy.

"What we are we are," said Walt Whitman; "nativity is answer enough to objections."

Ernst Bacon
Composer-in-eclipse,
for the present;
Dean, director and
professor, emeritus.

Ormandy

On the eve of retirement, he still hears the miracle in his head

By Michael Kernan, *Washington Post,* February 17, 1980

He's their father.

They watch him constantly, alert to his every slight gesture. Sometimes the ones in back kid around and giggle when he's not looking. Sometimes they argue with him.

"Mr. Ormandy," they say (always Mr. Ormandy, though he refers to himself as Gene), "can we go back six bars . . ."

"No," he says. "Four bars."

". . .so I can pick up the violin entrance?"

"Five," he says, and immediately raises the weighted baton and sets them off.

Always, he is in a rush to plunge into the music again. None of your "and-a one, and-a two" stuff, just the little wand flashing upwards—even while he's still telling them where to start from—and *bang!* They're going.

It's not haste. It's concentration. It's the artist's headlong, desperate, ruthless, joyous race to make real the miracle he hears in his head.

Eugene Ormandy is 80 years old, and he has been conductor of the Philadelphia Orchestra 44 years, a world record, whatever that may mean, and he has picked a highly acclaimed young successor, Riccardo Muti, and some people are saying how wonderful it is, how lucky.

And on his side, Ormandy talks animatedly of his plans: the guest appearances in New York and Hamburg, the invitations from all over the world, the gala finale this summer at Saratoga. "What a challenge," he says, "to see how long it takes me to make another orchestra play like The Philadelphia. I've never been so busy in my life."

Good news and smiling faces everywhere you look.

But just so that none of us forgets, in all this happy excitement: When Eugene Ormandy retires from The Philadelphia this summer, it will leave, as the

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poet said, a lonesome place against the sky.

Precisely one day before the orchestra is to play Rachmaninoff's Third Symphony for the first time in 15 years, he rehearses it with them. Many of the 106 musicians—every one of them handpicked by him—have never played it.

The first time through, they take over an hour. The second time, they've got it already. He'll run it by them one more time the next morning.

"They're amazing," he says. "And they're tired. We recorded last night." Short and stocky but not fat, still almost supple, he is far more expressive in rehearsal than he is in concert. Body English: For a marchlike passage he struts on the podium, chin tucked in; leaning forward like a diver over the woodwinds, he suddenly seems about to sail through the air. So the orchestra gives him a wonderful sailing sound, airy and swooping.

His left hand, cupped like a bear paw in a honey jar, appears to control the whole violin section. Scything forward in the air, the hand creates a grand, excruciating crescendo; curling backwards, it makes two dozen violins gradually subside.

Every player's score is heavily marked with special instructions. It is part of his technique. Though it has been said that he is "more concerned with managing a performance than with conveying a message," he is rather more than a mere manager. Obsessed with clarity, with logic, with accuracy, he can make you hear notes and connections you never heard before, even in a familiar work. He gives you the reassuring impression that he refuses to stand between the composer and you.

"How much should one interpret?" He shrugs. "Toscanini used to say, 'I conduct what the composer wrote,' and leave it at that. But of course some composers put in more instructions than others. I trust my conscience. I think tempi are terribly important."

Over the years his interpretations have changed, but not much. Mostly different tempi.

Balance, he says. He is always talking about balance.

Taking over from Leopold Stokowski, who since 1912 had put his very special mark on the orchestra (moving the various sections around, letting the violinists bow as they pleased and not in unison), Ormandy continued its development into what one writer called "the solid gold Cadillac of orchestras," celebrated for its rich, burnished sound.

Under Stokowski it had pioneered in recordings; now Ormandy became the most recorded conductor in history. The list of its firsts, both in performing and recording, is almost beyond measure. Rachmaninoff, in fact, dedicated his Third Symphony (the only record Rachmaninoff ever made as a conductor) to the Philadelphia and dedicated other works to his friend Gene Ormandy.

So when Ormandy plays Rachmaninoff, he can say, "I know how he wanted it," and in a period of cult-figure conductors and bravura interpretations, one appreciates the modesty and honesty and purity of Ormandy's attempt to bring us face to face with the composer.

* * *

Practically from his birth in Budapest (one year before the Philadelphia orchestra gave its first concert), he had talent coming out of his ears. Literally. Perfect pitch. Hum a note and he could tell you: D flat. Even Toscanini, whom he admired and loved, only had relative pitch, "but it was the best I ever heard."

When he was 3, his father, a prosperous dentist, gave him a one-eighth-size violin.

"My father lived for my being the greatest violinist in the world. I wasn't. I was, oh, a distant third behind Kreisler and Heifetz."

At 5 he entered the Royal Academy of Music; at 7 he made his public debut, playing a long program from memory. At 9 he played at the palace before Emperor Franz Josef. At 17 he signed as a professor at the academy, teaching there when he wasn't touring Europe as a virtuoso.

Then, in 1921, came an offer of a concert tour in the United States. He got as far as New York, discovered that his two would-be managers were in over their heads and didn't even have the fees to pay for that first concert, the one that was supposed to bring the whole music world to its feet—and to his.

"So one day I am walking the streets with my violin, and I run into a Hungarian opera singer I knew, singing with the Met. Said, 'What you doing here?' I said, 'I'm starving, that's what I'm doing.' "

The friend took him to the Capitol Theater, where the house conductor was Hungarian. He auditioned on the spot: the Kreutzer Sonata, playing as usual from memory. The pop-eyed conductor muttered, "You don't belong here," but hired him anyway and put him in the last row of the violins, at the last chair at the last desk.

"I didn't speak a word of English. The manager just said, 'You, Blond, over there.' I was blond in those days." He grins, runs a hand over the bald dome with the white Father Christmas fringe. "Five days later, he beckoned me. 'You, Blond, come up here.' He made me the concertmaster."

And three months later, by which time his English had progressed to the point where the manager could call him, "Hey, Ormandy!" he was told he was to conduct that evening's performance. He had no choice. He conducted the whole performance from memory.

"My first wife was a harpist with the Philharmonic, and when she came to the concert she saw that all the violinists had moved up one seat and someone else was concertmaster. She almost had a heart attack. 'What happened to Gene?' Thirty seconds later, the house lights went down and I came onstage."

He never plays anymore. He gave his valuable violin and three rare bows to the Philadelphia orchestra, where they joined an incredible roster of famous fiddles: two Guarneri, a Stradivarius, two Camilli, an Amati dated 1611 and so forth. They are part of the reason for the orchestra's marvelous luxurious tone.

The crucial moment in his career came in 1931, when Arturo Toscanini, scheduled to guest-conduct the Philadelphia orchestra, took sick. Would Ormandy step in? Let himself be compared not only to Toscanini but to the regular conductor, Stokowski?

"I had an awful lot of nerve," he said later. "Confidence, if you want to call it that."

He was a sensation, of course. And in the best showbiz tradition, a scout from the Minneapolis Symphony happened to be in the audience, searching for a new conductor to replace Henri Verbruggen.

He held the Minneapolis job until 1936, when he was invited to return permanently to Philadelphia, succeeding Stokowski at age 37. It must have been a shock for the musicians. "Oh, I think Stokowski was one of the greatest. We always saw eye to eye. But he was, uh, different. I offered to have him as co-conductor, and he stayed on four years."

After that, Ormandy went on by himself to become totally identified with one of the world's greatest musical organizations, touring constantly, everywhere, even China, recording practically everything ever written, collecting knighthoods from five countries, 23 honorary doctorates, and medals by the bucket.

Someone once remarked that the reason orchestra conductors live so long is that they have their own way all the time.

The beautiful part is that they have to have their way. Some conductors turn imperious, like Stokowski, with his death-ray glance and cutting scorn and his famous two-word motto: 'Watch Conductor!' Ormandy is subtler, directing rehearsal with running comments and gestures without bothering to stop. A 'sssssshush' aimed at the bassoon, a timid beckoning with one finger to bring in the violins just a little, a "bravo" at a cleanly executed transition.

But now and then, a flash of irritation: "It's written that way, all the others played it that way, why can't you? At 39, please."

They pick it up at No. 39 on the score, and after, he says, "Good, very good."

If you have perfect pitch, you have to resign yourself to hearing an awful lot of wrong notes, even notes just a hair off. You get so you don't mind it. When you're a conductor, you can do something about it.

A special problem is the guest soloist, who may be world famous and extremely independent. What do you do when the soloist takes it too fast or loud?

"You say, 'Are you going to play it this way?' He knows you don't like it. You work it out."

In his first year at Minneapolis he was conducting, with Rachmaninoff playing his own Paganini Rhapsody. During a piano solo passage, to his horror, he realized Rachmaninoff had gone off the track, had gotten hopelessly lost and was just noodling around with a bunch of crashing chords.

"I had to come in pretty soon with the orchestra, so I leaned over and whispered, 'What do I do?' And he said, *'Play!'* "

John de Lancie, director of the Curtis Institute, was oboist with the Philadelphia for 31 years. On a recent visit to Washington to perform with the Fairfax Symphony, he recalled that Ormandy was particularly good with soloists, was demanding only because he knew what he wanted. "It was a time of great expansion. The season was only 32 weeks when I started. Now it's 52 weeks, and with all the tours and the recording business, which exploded with the invention of the 33 rpm record, you had to have a lot of energy. He gave the orchestra a tremendous stability, a standard of perfection. We had to bat a thousand all the time."

The other nice thing about being a conductor is that people tend to cosset you, protect you from the terrible stresses—once he did 44 concerts in 27 cities in 14 different countries, all in eight weeks—and save you for your work.

When Ormandy has lunch of a chicken sandwich and a peach at a card table in his dressing rooms, his secretary, Mary Krouse, not only makes the lunch but sticks around to see he eats it and takes his pills. Pretty soon his wife, Margaret (Gretel to one and all), drops by, and she too checks on the pills, and then executive director Seymour Rosen pops in to see how things are going.

Ormandy and his wife live in the fine old Barclay Hotel four blocks from the Academy of Music. Aside from his daily swim, he immerses himself in music day and night, playing the radio at home or reading scores, walking to the hall, performing.

Ormandy says he pays no attention to some recent mutterings in the local press about the slight fading of his hearing and his fabulous memory. He never used to conduct with a score, but now uses one sometimes when performing the rarely played works that he has taken up with a vengeance this year.

Friends say this search for the unusual and difficult is a fist shaken in the face of his critics. He could have stuck to the old warhorses and put off the retirement several years, perhaps.

Pleasant but reserved with strangers, Ormandy can be delightful company, friends say: witty, a bit flirtatious, courtly in the old-world sense.

"He's especially warm in his relations with people he knows," remarked one longtime friend. "He doesn't get out so much to visit anymore, but he phones people a lot. He remembers their birthdays and anniversaries, and he'll surprise you by recalling in detail some special occasion many years later. He's really devoted to his friends."

For years he has kept up with the doctor who in 1971 corrected a limp he had had since his soccer-playing boyhood. And the affection is returned: It was Gretel Ormandy who designed the short-stepped podium he needed after the operation.

A short, wiry, dark man appears in the dressing room and embraces Ormandy, who calls him Vovo. It is the pianist Vladimir Ashkenazy. Just like that. Two minutes later they are onstage rehearsing Beethoven's 4th Piano Concerto: the pianist, at 42, hardly more than half his age.

Ashkenazy faces the piano—a Hamburg-built Steinway, preferred by many artists over American Steinways, much to the irritation of the Steinway people—and perches on the padded bench, intense, alert, bright-eyed. (His handshake is firm, not like a violinist, who usually shakes hands carefully, carefully.) "One of the greats," Ormandy called him in introducing him, adding the name later in case you didn't know.

He attacks the piano, lips pulled in, mouth open and moving wordlessly. After a solo passage he wipes his fingers on his shirt. A big electric clock, strapped to the back of a chair, stands at Ormandy's feet, and he watches it for a moment.

As the music rushes on, Ashkenazy gets up and looms over Ormandy's score, head to head with him, pointing to some spot.

They stop, go over the spot. The cellos are supposed to come up just as the piano fades out. They can't get it the way Ashkenazy wants. Five times, six times. "That's it," says Ormandy at last. "A little stronger. Again."

A seventh time. You can hear the difference. Every note is articulated. "Perfect!"

"One more place," says Ashkenazy. "At letter F. For Franz—Frank."

Then he is playing again, fortissimo, both hands crashing down with such impact that his whole body seems to fly up off the bench. Ormandy, looking back over his left shoulder, watches, waits for his entrance. Brings up the violins. That paw curling through the air. It is beyond precision; it is the sound of one giant violin—the old cliché come literally true.

They roar through the last movement without a pause, hypnotized by the music, drowned in it, and when they finish there is a slight dazed silence. Then the entire orchestra shouts "Bravo!" Men and women. "Bravo!" they shout to the empty hall. It is clearly for both the pianist and their leader. At the concert, they will decorously tap their instruments to applaud, but now, in real life, with everyone in sweaters and shirtsleeves and slacks and jeans, they are shouting "Bravo!" and Ashkenazy nods, and Ormandy smiles, and it just lasts for a moment, but it is all the praise you could possibly ask.

Texaco and the Met: A Forty-Year Friendship

The Saturday broadcasts have made a difference

By Bridget Paolucci, *High Fidelity/Musical America,* February 1980

When Terry McEwen, executive vice-president of London Records, was a young boy in Montreal, he had a choice when doing his homework on Saturday afternoons. He could listen to the football game or to the Metropolitan Opera. Since he was a sports fan, the game proved to be a distraction. Since opera was "boring," it provided the background he needed.

"One Saturday, Milton Cross got excited at the end of Lily Pons's Mad Scene," recalls McEwen, "and I began to listen." That afternoon changed the course of his life.

"The broadcasts had an enormous effect on my career. I would be a lawyer today with six children and an ulcer probably if it hadn't been for the Metropolitan Opera broadcasts. Instead, I am about to take on an ulcer of a whole different kind," he says, referring to his upcoming position as general director of the San Francisco Opera.

Although few listeners can claim as dramatic an influence on their lives as McEwen, there is no doubt that the broadcasts have had an enormous impact on the growth of opera in the United States and Canada. They have created and nourished nationwide opera audiences. They have shaped careers, sold recordings, provided the opera-loving public with its own team of teacher-experts. They have made the Metropolitan Opera a national institution.

The current season marks the fortieth anniversary of the Texaco-Metropolitan Opera broadcasts, the longest continuous commercial underwriting of the same program by the same sponsor in the history of radio.

The broadcasts themselves began nine years prior to the af-

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filiation with Texaco. In 1931, NBC approached Giulio Gatti-Casazza, then general manager of the Met, about broadcasting opera from the stage of the opera house on a weekly basis. Gatti-Casazza was skeptical about the fidelity of the sound, so NBC arranged a demonstration broadcast from the stage to his office. He listened to a performance of *Madame Butterfly* and agreed to the plan.

On Christmas Day, 1931, the first complete operatic performance was broadcast live from the stage of the old Metropolitan. The opera was *Hansel and Gretel;* the narrator, Milton Cross. Deems Taylor provided the musical commentary over the orchestral portions of the opera. Years later, he recalled a phone call after the broadcast from an irate woman who complained that she could not hear the opera because "some idiot kept talking all the time." From then on, commentary was confined to the intermission.

During the broadcast, Cross and Taylor were perched on high stools in the cloak room of Box 44 and peered at the stage over the heads of the technicians. Eventually, a glass enclosure was constructed and Milton Cross surveyed the on-stage action from a window in the cramped, sound-proofed box.

Enter Texaco

Sponsorship was sporadic for nine seasons until Texaco agreed to underwrite the programs. On December 7, 1940, the sixteen-week broadcast season began with a performance of *Le Nozze di Figaro.* The narrator was, of course, Milton Cross. He was exuberant as he announced the cast: Licia Albanese, Ezio Pinza, John Brownlee, Elisabeth Rethberg, and "the Metropolitan's new basso buffo, Salvatore Baccaloni, who's making his debut this afternoon. . . . In just a moment, we'll hear the happy, lively, laughing introduction which you all know so well."

After the second act, Cross gave listeners a lesson in the pronunciation of Miss Albanese's first name, spelling out "L-I-C-I-A, a Roman name with the accent on the first syllable." His speech was swift, his voice firm—stronger and less mellow than in later years. But the distinctive timbre and rolled "R" were there from the very first broadcast, characterizing the sound that would soon be known as "The Voice of Opera."

When the Texas Company (as it was called then) assumed sponsorship of the program in 1940, Henry Souvaine was hired to produce the intermission features. Souvaine had pioneered classical music on radio, bringing such figures as Horowitz, Menuhin, and Marian Anderson to the radio concerts he produced. His wife and associate, Geraldine, joined him in working on the Texaco project, devoting herself fully to the Saturday matinees.

Saturdays at the Met had been a part of Geraldine Souvaine's childhood. Both her parents were from distinguished Italian families; her father was a dealer in rare violins. Every Saturday, the family went to the Metropolitan where they sat in Gatti-Casazza's box. The young Geri was sent to Europe to study at the Rome Conservatory of Music and the Paris Conservatory. On her return, she went to work for Henry Souvaine whom she subsequently married. When he died in 1954, Geraldine Souvaine became the producer of the Metropolitan Opera broadcasts.

During World War II, the first intermission was devoted to the Opera Victory Rally, featuring such speakers as Eleanor Roosevelt, Crown Prince Olaf of Norway, and Jan Masaryk, the Vice Premier of Czechoslovakia. When the war ended, Geraldine Souvaine decided that a musical and dramatic analysis would be a good way to interest listeners in the opera during the first intermission. The result was the weekly "Opera News on the Air." The Opera Quiz, which had been part of the broadcasts since their inception, has continued as the second intermission. Third intermissions frequently include a Singers' Roundtable or one of the Biographies in Sound prepared by Francis Robinson, the Met's assistant manager and tour director.

Baritone Robert Merrill has often participated in the Singers' Roundtable. Appearing on an intermission is prestigious, and Merrill marvels at the fact that Souvaine has managed to remain totally independent of the politics of the opera world. "Geri is a tough gal," he says. "She has to be. She is concerned only with what goes over the air. She has a flair for knowing who to get."

The Souvaine touch

It is Geraldine Souvaine who put together such winning combinations of singers as Arroyo, Horne, and Sutherland. It is Geraldine Souvaine who suggested that music critic William Weaver go to Rome to look for a Chinese music box that Puccini used in developing Oriental themes for his *Turandot*. When Boris Goldovsky did a successful intermission on the characteristics of key, she is the one who suggested that he apply those principles to *La Forza del Destino.*

Goldovsky's initial reaction was negative. "Then I discovered something I did not realize," he admits. "In *Forza,* there are two worlds: the world of the guys who have four sharps and the world of the fellow who has nothing but flats. That led to possibly the best intermission I ever gave . . . imagine, on a subject that is abstruse as the characteristics of keys applied to a Verdi opera. She has a wonderful nose for things that might be interesting, that might fascinate people."

Goldovsky has traveled throughout the United States with his own company, presenting opera in small towns far removed from any operatic center. "It's astonishing," he says with his customary glee, "I have never yet been in a place where people wouldn't come and say 'We know you.' In a way, they're my pupils."

Robert Merrill has also found that people "know" him from the broadcasts as he concertizes around the country. When he first sang at the Met, he had done little recording. Yet impresarios and managers throughout the United States contacted him as a result of the Saturday broadcasts. "As a young singer, what greater audition can you have!" says the baritone. For Licia Albanese, the Saturday programs served as an audition for Arturo Toscanini. The conductor listened to the Met broadcasts and, on the strength of them, selected the soprano for his own concert performances of *Bohème* and *Traviata.*

Early in his career, Merrill regarded the broadcasts as an educational tool in learning to interpret his own roles, particularly when Leonard Warren was in the cast. Soprano Teresa Stratas also recalls listening as a teen-age voice student, with score in hand. And conductor James Levine, the Met's music director, observes that "a significant amount of my operatic upbringing was from those weekly broadcasts."

Levine thinks that the single most important element about the broadcasts is the fact that they are live. The radio audience seems to agree. During the first two decades of the Texaco matinees, listeners complained vehemently because the opera was subject to what is known as "delayed broadcasting." The performance was beamed live to stations affiliated with the network carrying the program (originally NBC, then ABC, followed by CBS), but if the local station manager decided something else seemed more important, the Met broadcast would be delayed until late that evening or the next day or whenever it did not interfere.

In response to distraught listeners, the sponsor hired G.H. Johnston in 1960 to create the Texaco-Metropolitan Opera Radio Network. Johnston selected stations that were best suited for the broadcasts; some were affiliated with the major networks, others were independent. Those stations must agree that the performances will be carried for the entire twenty-week broadcast season, that they will be carried in their entirety, and above all, that they will be carried live. Delayed broadcasting is permitted only in Alaska, Hawaii, and Puerto Rico.

The special network now consists of over three hundred commercial and noncommercial stations, fifty of which are carrying the opera in stereo this season. In Canada, the performances are broadcast coast-to-coast via the Canadian Broadcasting Corporation on both the English and French CBC networks. The latter network produces its own intermission features in French, including the Opera Quiz.

Johnston is also responsible for the technical pick-up of the performance. Three engineers arrive at the opera house at 8:30 on the morning of the broadcast to adjust the mikes that are set in the footlights and hung from the ceiling of the auditorium. Once the dials in the control room are set to insure the proper balance of sound, the engineers are not permitted to change the levels. In radio parlance, they do not "ride gain," although some adjustments must be made when, for example, a backstage chorus is singing. The sound is sometimes tampered with at the local stations, however, where "some engineers feel they have to engineer," says Johnston. There are also numerous problems with equipment failure along the 19,000 miles of phone lines used to carry the broadcasts.

The subject of sound

James Levine calls the sound quality variable. "There are times when the sound seems to have a particularly vital presence and other times when it doesn't. Sometimes we can improve the quality of the technique we use or the quality of the equipment. But you'd be amazed how much it can be concerned with the sound conditions in the house that day: the temperature, the humidity, even the materials the production is made out of and the production style affect it."

During the broadcasts, two engineers remain in the control room behind the Grand Tier, next to the small studio occupied by narrator Peter Allen. A third engineer works in List Hall, located on the orchestra level of the opera house. Normally, the hall serves as the rehearsal room for the chorus. On Saturday afternoons, it becomes the setting for the various intermission features.

As each act ends, members of the matinee audience scurry into List Hall to observe the intermission proceedings, especially the ever-popular quiz. A lively warm-up precedes the quiz, but there is tense silence as Peter Allen transfers the broadcast to quizmaster Edward Downes in List Hall.

Although Robert Lawrence has been a frequent panelist since 1941, he claims that when he hears the announcement introducing the quiz, he still feels "as if I were submerged in the inside of a diving bell someplace in the depths of a channel. Then you rise to the surface when the questions begin."

There are two types of questions used: factual ones that are not released ahead of time, and discussion questions that are given to the participants the night before the broadcast. During the quiz, Geraldine Souvaine is in control, sitting beside Edward Downes, rearranging questions as needed to keep the show moving at a lively pace.

Peter Allen remains ensconced in the Grand Tier throughout the broadcast. He reads the synopses of the plot from scripts prepared by the Souvaine office, but he prepares all ad-lib material himself by attending every dress rehearsal and as many performances as he can. "I go partly for work, but mainly out of pleasure," he says with a warm smile.

Allen is tall, soft-spoken—a sensitive man of rugged good looks. He had been a staff announcer for WQXR, New York's leading classical music station, since 1947 before auditioning for his current job. The auditions were held in 1972 after the death of Milton Cross' wife. The veteran narrator had never missed a performance until then. At that point, the desirability of a stand-by announcer became evident. Auditions were held over several months with candidates narrating evening performances onto tape while watching the stage performance from the broadcast booth. Peter Allen was hired as stand-by announcer in 1973.

For one season, he prepared

ad-lib material, readying himself for any "frog-in-the-throat emergencies" as he watched Cross at work. The death of Milton Cross on January 3, 1975, came as a shock to Allen. "I had always thought he would retire and someone with a much bigger name than mine would replace him and I would have had a very pleasant experience."

The first broadcast would have been difficult under any circumstances, but Allen had become close to his predecessor and the emotional strain made it even more difficult. "He was a very, very modest man," remembers Allen. "Here he was, an outstanding figure in the development of opera, in the spread of the liking of opera, but he never indicated any kind of pretentiousness. Show biz is full of flamboyant personalities, but he was quite the opposite."

So is Peter Allen. The narrator of the Metropolitan Opera broadcasts continues to be WQXR staff announcer. When he is not broadcasting or operagoing, he works on his own annotation of the works of Shakespeare and Chaucer. After five years, he still speaks of his role on the broadcasts with a sense of disbelief.

A sense of event

For singers, the curtain calls are a moment of immense relief. Broadcast performances create a sense of event, an air of excitement backstage. Coupled with that is an added tension, a heightening of what Placido Domingo calls "a sense of responsibility." The tenor believes that any awareness of the microphones will jeopardize his performance, particularly as an actor. He speaks for many of his colleagues when he says that he concentrates on performing for the audience in the opera house despite the "presence" of millions of radio listeners.

Domingo remembers his first broadcast well. He was in Rudolph Bing's office at 12:45 on a Saturday afternoon, discussing the new production of *Trovatore.* Word came that the scheduled tenor was too sick to go on. Domingo went from Bing's office to the dressing-room to sing *Tosca* with Birgit Nilsson.

Fan mail poured in after that performance as it does after each of the tenor's broadcast appearances. "That is the way to get known around the United States," he says. "I receive letters from the most incredible places saying that before this broadcast the name of Placido Domingo didn't mean anything to me. I heard this performance and now I am trying to catch up with all your recordings!"

The impact of the broadcasts on the recording industry has been enormous. For example, Terry McEwen cites a Sutherland-Horne recording of *Norma* which had lain dormant after the initial selling period. When the two singers appeared on a broadcast performance of that opera, the recording immediately soared to number one on the best seller list.

The entire business of opera has benefited from the broadcasts. "We can't say that every mail order is brought here from the broadcasts," says the Met's Francis Robinson, "but we know there's a direct relationship." The Met has frequently turned to its radio audience for funds at crucial periods, such as the bleak 1950-51 season, and that audience has responded time and time again. One lady in her nineties willed $2,000 to the Met in gratitude for the broadcasts. Her lawyer reported that she used to dress up on Saturday afternoons as though she were attending the opera in person.

There are many letters in the Texaco archives indicating that sense of ritual and loyalty. A New Mexico couple bought two seats from the old Met; they sit in them to listen to the broadcasts. A North Dakota rancher listens on a transistor radio as he rides herd.

Perhaps the most poignant letter came last year from a psychiatric consultant at a Midwestern detention home. He wrote about a fourteen-year-old boy—severely abused and malnourished—who had been apprehended several times for shoplifting. The psychiatrist noticed that the thefts were always connected with recording equipment. He asked his patient the reason behind this and discovered that the boy had somehow become an avid fan of the Met broadcasts. The youngster knew about composers, singers and recordings from the intermission features. The doctor wrote: "In my opinion as a psychiatrist, this interest in opera was the only thing that kept this youngster from a psychotic breakdown. He has escaped into a world of opera . . . [which] allows him to bear the realities of a harsh life." Texaco sent the boy a quiz prize package of books and recordings and invited him and the psychiatrist to be guests at the performances given by the Met in a nearby city during its spring tour.

Texaco has always maintained a low profile on the broadcasts, eliminating commercials from the beginning. In 1977, the oil company expanded into television opera. Kerryn King, Texaco's vice president for public affairs, claims that the telecasts will be limited to three or four per season, covering special productions. "I think they need to be events," says King. Texaco intends to continue the historic underwriting of the Saturday afternoon radio programs, and as far as the Met's James Levine is concerned, "we hope the broadcasts go on forever."

The impact of the broadcasts over forty years cannot be measured, but the growth of opera can be, and that growth in the number of opera companies, performances, performers, and recordings has been phenomenal. Robert Lawrence thinks that the broadcasts "have changed the entire consciousness of the public, and beyond that, philosophically, the status of the art itself. With the opening up of opera to radio, with this national transmission, you can live anyplace in the U.S. and not only hear opera but get to know it. . . . The broadcasts have radicalized, in the best sense of the word, the approach to opera in this country."

Piano Tone Color and Touch: A Controversy Compromised

By Ramon Alba and Asami T. Inouye, *Piano Quarterly*, Fall 1979

This is a preliminary report on the overthrowing of half a century of scientific error by the discovery of scientific proof for the existence of the art of piano touch. This discovery is in turn supported by a recently developed theory of piano sonic design.

C.P. Snow's idea of the "Two Cultures" of the artist and the scientist is echoed in the controversy over the pianist's touch and tone color. The issue is summed up by Glenn Gould in *The Piano Quarterly*, Fall, 1978, page 18. He quotes Geoffrey Payzant:

> "It does not matter whether a key is depressed by the finger of Artur Rubinstein or by the tip of his umbrella. . . For any given level of loudness there can be only one tone-quality, and any particular tone-quality can only be delivered at its precisely corresponding level of loudness." Payzant is, of course, addressing himself to the question: "Can the pianist, by altering his manner of pressing down the key, produce two or more notes of equal loudness but different tone-quality?" He concedes that "people will go to the stake in support of their answers"—and indeed they will—especially if such people happen to be pianists.

The argument started some fifty years ago when Otto Rudolph Ortmann, a musician-scientist, proved for all time, or at least until now, that the idea of painting colors with piano keys was only some mad, romantic dream, a magic show between the master on stage and the hypnotized audience, who only *thought* they heard all those glorious tones as if the virtuoso's touch were an artist's brush producing nuances of color like Monet turning out water lilies by the minute.

The definitive documentation of the controversy is in Reginald R. Gerig's *Famous Pianists and Their Technique* (Robert B. Luce, Inc., 1974):

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> The matter of tone quality at the piano—whether or not an individual tone produced by different pianists at exactly the same intensity level can vary qualitatively—has been a matter of intense concern to pianists. Throughout the nineteenth century and well into the twentieth, especially during the golden era of the great romantic pianists, it was firmly believed that the mystical touch of a Chopin, a Rubinstein, or a Liszt could produce a beauty of tone unmatched by ordinary mortal pianists (page 376).

The controversy can be traced as far back as the famous "Old Testament" of acoustics, *On the Sensations of Tone,* by Hermann Helmholtz (1862). As Gerig says:

> Unfortunately Helmholtz did not carry his investigation further to determine if a piano hammer could be activated in different ways, at the same exact tonal intensity, so as to achieve different tone qualities—different combinations and intensities of fundamental or prime tone and overtones or partials (page 377).

Otto Rudolph Ortmann, whom Gerig calls "America's most important writer on piano technique," reported in *The Physiological Mechanism of Piano Technique* (1929) on the findings of the research department at Peabody Conservatory, which he set up.

Carl E. Seashore, in *Psychology of Music* (Dover, 1967), listed Ortmann's principal findings:

> The pianist has at his direct control only two of the four factors in music, namely, intensity and time. Pitch and timbre are determined primarily by the composer and the instrument.
>
> The pianist can control the intensity only in terms of the velocity of the hammer at the moment at which it leaves the escapement mechanism and by the action of the pedals.
>
> There are only two significant strokes on the key: the percussive and the non-percussive. The difference between these is that the former contributes more noise to the piano tone, and the latter gives the player better control of the desired intensity (page 226).

Seashore goes on to say:

> In general, these facts have been known for a long time... But many musicians have failed to recognize their significance or admit the facts...
>
> No amount of waggling,

> vibrating, rocking, or caressing of the key after it has once hit bottom can modify the action upon the string.
>
> This easily observed physical fact has profound significance in the theory of playing, hearing, enjoyment, and critical judgment about music. The economic aspect is not to be ignored when we consider what money is spent in trying to teach pupils to do something that cannot be done. It takes away a great deal of the glamour and grace of mannerisms in the mode of depression of the key. It reduces touch to the fundamental factor of intensity (pages 226-7).

Following Ortmann and Seashore, all scientists and most musicians mistook the vital significance of that *creatively controllable* "noise." However, it is the presence of that "noise" as "music" itself that gives us a new understanding with which to compromise the controversy.

Robert Cogan and Pozzi Escot, in their contemporary masterpiece of musical theory, *Sonic Design, The Nature of Sound and Music* (Prentice-Hall, 1976), put the controversy into a radical, new perspective:

> . . .Noises are particularly brief or complex sounds rather than events lacking pitch. . . Indeed, instrumental attacks . . . the action of . . . piano hammers—are noises joined to pitches at their onset. . . Music, the shaping of sound, can well be accomplished with the complex matter of noise as with the simpler matter of single pitches. Indeed, there is no way of separating the two: they form an unbreakable continuum from the simplest to the most complex sound-wave patterns (page 442).

Sonic design is a mode of analysis that accounts for the complete sound of music.

This view of music throws new light on many cherished cultural and theoretical biases. Interference phenomena, tone modulation, and noise, regarded so often in the past as negative or irrelevant properties of sound, are now found to be necessary, positive features of sound experience. Indeed, they are fundamental constructive elements of music, each susceptible to rich shapings and subtle discrimination.

Ultimately, it must be acknowledged that those modes of analysis and understanding that ignore supranotational elements and the total sound of music are limited and (to say the least)

> often misleading. Such analysis has, in particular, constituted the blind spot of the two thousand years of European music theory preceding Schoenberg (page 397).

Seashore himself, taking us for a walk in the woods, pointed out the various sounds of nature, but in misleading us further in among the truisms, failed to see the forest of "noise."

There are three distinct kinds of "noise" in a piano which have never before been clearly differentiated. One is *unwanted* noise, which comes from poor regulation. Loose or worn parts not only contribute to what Seashore referred to as "mechanical thuds and rattlings subtly perceptible to the audience," but also lead to an unevenness of control which in turn has an unpredictable and undesirable effect upon intensity.

A second is the *"refined"* *noise* of a properly functioning piano. There is a certain amount of built-in, mechanical impact and friction noise in every piano ever since the first day of Christofori's invention. It is not separately perceptible to the ear but rather blends with the pitched vibrations from the strings. This subtle yet essential part of a piano's character contributes to what has been called "warmth," without which it would sound cold and synthetic. (See Appendix A)

There is yet a third kind of "noise" at work making qualitative changes in piano tone, but very much under the creative control of the virtuoso's touch and not due to any supposed "power of suggestion," or to random, mechanical "thuds and rattlings." *This creatively controllable noise* is a "supranotational" element added by the artist's varying degrees of percussiveness (techniques of controlling wrist-arm motion as a shock absorber), which determine, independently of the loudness of the tone, how much "noise" is created due to impact of the key upon the keybed. (Since "noise" did not make music by the old definition, Ortmann did not give it further consideration when he concluded that a percussive touch merely added more noise to a piano sound.)

In fact, the artistic use of this percussiveness is the very secret of virtuosity. This subtle shading "fills out" the tone color with another dimension —tone "value"—as in painting when black, white, or greys are added to a basic color to give degrees of "Value." What we actually hear are subtle combinations of tone color and shading, allowing gradations of tone color at *each level of intensity.* (See Appendix B)

There is a range from, one might say, a "distant, bell-like sound" (percussive pianissimo) to a "feather-light, sighing sound" (non-percussive pianissimo)—and of course there is an entire continuum in between. At the other end of the scale of intensity, one can achieve a "harsh, clangorous sound" (percussive fortissimo) or a "rich, full sound" (non-percussive fortissimo).

The artists, in the extravagance of their terminology, distracted the scientists, and the scientists, in the narrowness of their focus, dismissed the artists' claims. The researchers did not realize that when the artists were describing tones as "strident, brilliant, full, singing, round, dry, shallow, clear, velvety, bell-like, sparkling, etc.," they were really talking about the shading effects of varying degrees of percussiveness upon tone color (as well as the recognized influence of dynamics).

The question is: *How* can this percussiveness possibly affect the tone color? During the past half century, the unbridgeable "gap" between the piano escapement and the strings was cited again and again as proof that the player could exercise no further control once he pressed the key "lever" and catapulted the hammer toward the strings. Since the hammer was already flying at its predetermined velocity by the time the key reached the keybed, the scientists assumed that the player's touch could have no way of influencing tone quality.

The minds of the scientists were fixed dead straight ahead for almost fifty years—with the unyielding vision of mules staring at a canyon refusing to go around what they can not get across—and failed to realize that the piano case itself provides an alternate pathway from the keybed to the sounding board! The key upon the keybed is like the hammer against the strings, and the *case* acts as the *bridge* to the sounding board, where the "tone value" meets the "tone color."

In other words, the piano is a *doubly* percussive instrument. Not only is there the percussion of the hammer against the strings, where the speed of the hammer determines the basic tone "color," but as well the percussion of the key upon the keybed, where the energy level of the impact determines the tone "value."

Because of the high-tension construction of the entire instrument, the vibration caused by the key sounding upon the keybed is instantly transmitted through the wooden frame of the case, exciting the sounding board. (This new theory derives from the study of the piano as a "circuit" in an adaptation of a standard technique of acoustics which treats vibration pathways as analogous to electrical circuits.)

Thus, when you strike a note, the vibrations from both sources (the strings and the keybed) merge at the sounding board which as well has its own "favorite" frequencies at which it tends to vibrate more readily (wood resonance). As a result, complex interference phenomena occur (especially during the first fraction of a second), interweaving to form a *single* sound, its overall "quality" determined by pitch, intensity, *and touch*.

The so-called "romantic notion" is valid. Differences in tone quality, however subtle and however subjective their verbal descriptions may be, are available at every level of intensity.

Unfortunately, since the art of touch has been mostly scoffed at as unscientific, it has been neglected in music education and in the literature. Were it not for the fact that piano virtuosity is most often taught by example in a master-apprentice relationship, it might have become a lost art.

Gabriel Weinreich writes, in the January 1979, *Scientific American* ("The Coupled Motions of Piano Strings"): "Piano physics has now reached a stage where each step forward raises more questions than it answers." To be sure, there is need for further research to explore many of the questions raised by this preliminary analysis.

In the meantime, we can now scientifically pursue that once-mysterious art of "touch": that laying-on of hands whose ritual passage over the keys signals the emergence of each *new* old master.

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Appendix A

Vibration Curve Comparisons of a Real Piano (Knabe Full Upright) and an Electric Piano (Roland)

Description of diagrams: (diagrams omitted)

Fig. (a) & (b) are the attack portions (½ second) of the vibration curves of the key of F $_4$(first F above middle C) on each instrument, revealing that the sound of the real piano is incomparably more complex than that of the electric piano.

The complexity of the real piano sound is due to: mechanical, impact, and friction "noise"; variable key-bed "noise"; slight mistunings known to exist among the three strings in unison; imperfection of the strings; asymmetrical vibrations caused by irregularities on the hammer surface; etc.—all of which contribute to the characteristic "warmth" of the piano tone.

Since the electric piano has no mechanical "noise" or "imperfections," its tone is seemingly "perfect," yet it sounds too simple and lacks that vital "warmth."

Appendix B

Spectral Comparison Showing the Effect of Touch in two separate strikings of C$_6$ (2 octaves above middle C) at the *same intensity* (on a Steinway Grand, Model B).

Description of diagrams: (diagrams omitted)

(1) Non-percussive, *mezzo piano* ("mellow, gentle sound")
(2) Percussive, *mezzo piano* ("clear, bell-like sound")
(3) Difference between the two sounds: (1) minus (2). The zero difference at C$_6$ shows that intensities of both sounds are equal.

Each spectrum shows the total color of the "event" during the first approximately 1/40th of a second of the attack.

The harmonic spectra ("peaks") are similar although subtle changes in higher partials are undeniable.

The most distinctive difference between the two is the loudness of "noise" spectra filling the "valleys" between the "peaks" of harmonic spectra. (-40 dB corresponds to a difference of a factor of 100.)

Dictated Music: Keyboard

The three previous articles in this series contained a general description of the proposed system for dictating music and specific instructions for dictating single-line and vocal music. This article is about keyboard music, including hymns, piano music, and organ music. It also includes suggestions for dictating music theory examples.

The pattern for dictating keyboard music is the same as that used for single-line instrumental music in the second article. Of course, dictating keyboard music is a more complex procedure than dictating single-line music, since keyboard music may contain many chords, parts for hands and pedals, and, in general, is apt to have more details than single-line music. Nevertheless, the same pattern or formula can be used for both types of music, regardless of differences in complexity and other peculiarities.

General rules

To review, the pattern for instrumental music of all types is: rhythmic value, letter name, other signs. New general rules include the following: chords in the right hand are read down, or from the highest to the lowest notes; chords in the left hand and organ pedal parts are read up, or from the lowest to the highest notes. Piano pedalling signs are usually dictated with the left hand part, except where they make more sense in the right hand. Dynamic and tempo markings applying to both hands are read with the right hand part.

Hymns

In this article, we are discussing hymns for playing on keyboard instruments. Information about dictating hymns for singing is contained in the article on vocal music, the third article in this series.

Our first musical example is "Come, Thou Almighty King," from the *Baptist Hymnal,* 1975 edition. Convention Press, Nashville, Tennessee. Words, Anonymous, 1757. Tune, Italian Hymn, Felice de Giardini, 1769.

The hymn is eighteen measures long; we will be concerned with the first three measures.

One flat. Three-four meter.

First measure, right hand: 3 quarter-note chords, fifth octave C and F, A and F, F and C.

Left hand: 3 quarter-note chords, third octave F and A, F and C, second octave A and fourth octave C.

Second measure, right hand: 3 quarter-note chords, fourth octave G and D, slurred to F and C, E and C.

Left hand: 3 quarter-note chords, second octave B and third octave B, slurred to C and A, C and G.

Third measure, right hand: dotted-half-note chord, fourth octave F and C.

Left hand: dotted-half-note chord, second octave F and third octave A.

Two points in the above example may need clarification. First, octave signs are given for the highest note in the right hand and the lowest note in the left hand according to the rules for octave signs in melodies discussed in the first article. To check your accuracy, compare your reading of the highest right hand notes in the example with the following model.

First measure: fifth octave C, fourth octave A, fourth octave F.

Second measure: fourth octave G, fourth octave F, fourth octave E.

Third measure: fourth octave F.

The second point in the example that may need further discussion is the spelling of chords. The exact position of the first note is given. The second note is the nearest note down in the right hand or up in the left hand with that letter name, except when a different octave sign is given. The first measure, left hand part, contains an example where an additional octave sign is needed. This example, with every octave sign given, is: third octave F and third octave A, third octave F and fourth octave C, second octave A and fourth octave C.

The text, if needed by the organist or pianist, should be read following the dictated music. The text and the music can be accurately correlated through the slurs given in music.

Organ music

Our next musical example is "Trumpet Tune" by Purcell, from the *Belwin Organ Course*, Book Three, by Arthur Wildman. Published by Belwin, Inc. Copyright 1964 by Belwin, Inc.

This composition is sixteen measures long; we will be concerned with only the first four. Tempo marking: allegro.

One flat. Four-four meter.

First measure, right hand, upper manual: quarter, fifth octave C, fifth finger, begin phrase, forte. Quarter, C, fourth finger. Dotted quarter, C, fifth finger. Eighth, B.

Left hand, lower manual: half-note chord, third octave F, fourth finger, and A, second finger. Half-note chord, E, fifth finger, and G, third finger. These two chords played with whole, fourth octave C, tied, first finger.

Pedal: 2 halves, second octave F, left toe, third octave C, right toe.

Second measure, right hand, upper manual: dotted eighth, fourth octave A. Sixteenth, G. Dotted eighth, F, first finger. Sixteenth, A, fourth finger. 2 quarters, G, third finger, C, first finger. End phrase with the C.

Left hand, lower manual: half-note chord, third octave F, fourth finger and A, second finger. Half-note chord, E, fifth finger and G, third finger. These two chords played with whole, fourth octave C, tied.

Pedal: 2 halves, second octave F, left toe, third octave C, right toe.

Third measure, right hand, upper manual: 4 quarters, third octave A, first finger, begin phrase, second finger, F, fourth finger, C, first finger.

Left hand, lower manual: 2 quarter-note chords, third octave F and A, E and G. Half-note chord, F and A. These three chords played with whole, fourth octave C.

Pedal: 2 quarters, second octave F, left toe, third octave C, right toe. Half, second octave F, left toe.

Fourth measure, right hand, upper manual: dotted eighth, fourth octave F, second finger. Sixteenth, G. Dotted eight, A. Sixteenth, B. Half, G. End phrase on this note.

Left hand, lower manual: half-note chord, third octave F and A. 2 quarter-note chords, E and G, E and G. These three chords played with whole, fourth octave C.

Pedal: 2 halves, second octave, F, left toe, third octave C, right toe.

This particular edition of Purcell's "Trumpet Tune" does not show registration at the beginning of the music. Where registration is given, it should be included in the preliminary information.

Organ music frequently contains changes from one manual to another; these changes are incorporated into the appropriate hand part. It may also be appropriate to describe these changes in preliminary information when a general statement would be useful to the organist.

Piano music

Our piano music example is Number I of Two Sarabands from Brahms. *Sarabands and Gigues.* Edited and revised by Kurt Herrmann. London: Hinrichsen Edition, Limited. Copyright 1952 by Hinrichsen Edition, Ltd. 25 Museum Street, London, W. C. 1. Number I composed February 1855.

Saraband Number I is sixteen measures long. The arrangement of measures is: play measures one through eight, repeat measures one through eight, play measures nine through sixteen, repeat measures nine through sixteen. We will be concerned with only the first eight measures.

Pedalling, where given, is only to be understood as suggestions for a better rendering of rather difficult passages.

No sharps or flats. Three-four meter.

First measure, right hand: 2 eighth-note chords, fourth octave E and C-sharp, fifth and third fingers, poco forte, slurred to C and A. Quarter-note chord, B and G-sharp. Eighth-note triplet chords, B and G, third and first fingers, C and A, D and B, all played staccato.

Left hand: dotted half, second octave A, played with quarter, third octave E, slurred to half-note chord, D and F.

Second measure: Repeat right and left hands.

Third measure, right hand: 2 eighths, fourth octave E, fourth finger, slurred to F-sharp. These two notes played with quarter, fourth octave C-sharp, second finger. Begin crescendo on the first beat. Dotted quarter, fourth octave F, fourth finger, slurred to eighth, G-natural. These two notes played with half, fourth octave C, second finger. End crescendo at end of fourth beat.

Left hand: dotted half, second octave A, tied. This note played with quarter, third octave E, half, third octave A, tied.

Fourth measure, right hand: 4 eighths, fourth octave G, begin phrase, A, G, F-natural. These four notes played with two quarters, fourth octave D, begin phrase B. Quarter note chord, fourth octave E and C-sharp, end phrase, end decrescendo at end of fourth beat.

Left hand: dotted-half note chord, second octave A and third octave A.

Fifth measure, right hand: quarter, fourth octave E, fourth finger, played with two eighths, fourth octave C-natural, staccato and slurred to A, staccato. Half-note chord, fourth octave F and D. This chord played with quarter, third octave G-sharp, eighth-note triplets, G, A, B, all staccato.

Left hand: dotted half, second octave A.

Sixth measure, right hand: eighth-note chord, fourth octave E and C, second and first fingers, staccato, and E slurred and the C tied. Eighth-note chord, A, C, and A, staccato, with the left hand playing the third octave A. Half-note chord, B, F, and D. Begin crescendo on this chord.

Left hand: quarter, second octave A. This note played with two eighths fourth octave C, A, staccato, with the right hand playing the C. Half, second octave A. This note played with quarter, third octave G-sharp and eighth note triplets, G, A, B, all staccato.

Seventh measure, right hand: eighth-note chord, fourth octave A, E, and C-sharp, staccato and slurred to eighth-note chord, fifth octave C-sharp, A, E, and G-natural, staccato, with the G played by the left hand. Quarter-note chord, D, A, and D. 2 eighths, fourth octave, A, B, both staccato, slurred, and played with quarter, F-sharp.

Left hand: quarter, second octave A played with two eighths, fourth octave C-sharp, staccato and slurred. This note played with the right hand, and third octave G-natural, staccato. Half, second octave D, depress pedal. This note played with quarter, third octave F-sharp and two eighths, A, staccato and slurred to fourth octave D, staccato. Release pedal at end of third beat.

Measures six and seven contain examples of voices moving from one hand to the other. Notice how the voice is traced in both hands and specific information is given about which hand is to play each note in question.

Notice also that locations of pedal markings are described very precisely; for example, in the seventh measure, the release pedal sign is at the *end* of the third beat. This example is just another illustration of the importance of describing the print notation exactly.

Music theory examples

Since music theory examples are frequently used for harmonic analysis or are exercises, this material may be dictated differently for these purposes than it would be if it were being dictated for playing or singing. Generally, the music should be dictated from the lowest note to the highest note because this method best reveals the harmonic structure. In the following example, the first three measures of "Come, Thou Almighty King" are dictated as a theory example:

One flat. Three-four meter.

First measure: 3 quarter-note chords, third octave F, A, F, and C; F, C, F, and A; second octave A, fourth octave C, fourth octave C, and F.

Second measure: three quarter-note chords, B, third octave B, D, and G; C, A, C, and F; C, G, C, and E.

Third measure: dotted-half-note chord, second octave F, third octave A, C, and F.

Exercises or examples with figured bass can be dictated thusly:

Two flats. Common meter.

One measure: 4 quarter-note chords, six, second octave F-sharp, third octave A, D, and fifth octave D; four-slash, two, third octave C, F-sharp, D, and A; six, B, G, D, and B; G, third octave G, D, and B.

As we have in previous articles, we urge you to send us your comments and suggestions concerning this dictated music system. For people who are interested in the methods of handling more advanced music, NLS now has available a sample cassette tape containing dictated piano, organ, vocal and single-line instrumental music excerpts. Braille copies of the examples are also provided. Send correspondence and requests for the sample tape to:

Music Section
National Library Service for
the Blind and
Physically Handicapped
Library of Congress
Washington, D.C. 20542

The Braille Music of Germany: Reuss System Part 1

By Bettye Krolick

In the last two issues of the *Musical Mainstream* the new braille music manuals of Russia and Denmark were reviewed. In this article on German braille, continuing a series on international braille music, a new (1978) manual of braille music notation turns out to be old (1964), but that does not diminish its importance.

Lehrbuch der Welt-Blindennotenschrift written by Dr. Alexander Reuss and published by the Central Library for the Blind, Leipzig, 1964, was reissued in December of 1978. Although the binding of each volume is dated 1978, the title page is dated 1964 and there is no new preface or introduction to this edition. Even without 1978 editorial comment, the publication of this resource indicates that Germany continues to embrace the system of Dr. Reuss and clarifies which of the manuals he wrote between 1960 and 1966 now serves as the official code of Germany. (There are slight content differences in each of the Reuss manuals, some of which are written in French and some in German.)

The publication of this manual prompts me to bring to our readers a listing of the Reuss signs and rules that differ from those in the *Revised International Manual of Braille Music Notation, 1956* compiled by H.V. Spanner, the official code book of the United States. An understanding of both the Reuss and Spanner systems is essential to braille music readers; the collection of music from Germany at the NLS central collection is extensive, and the Reuss system has influenced the music transcriptions of many other countries also represented in the NLS collection available on loan to musicians throughout the United States.

Format

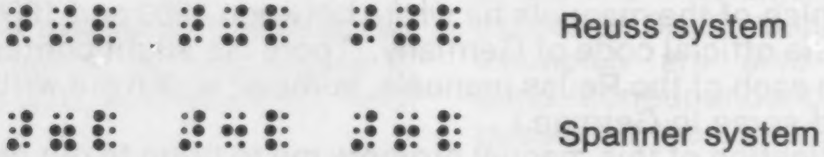
There are no format differences between East and West German braille presses. Braille music from Germany is written in paragraphs, section-by-section. The sections represent phrases, print staves or other divisions of the music. A description of this format may be found in the *Dictionary of Braille Music Signs* now available from NLS. All types of music — keyboard, vocal, instrumental, even complete orchestral scores — are written in paragraphs. Since most of the signs within the paragraphs are quite familiar, readers of bar-over-bar music can adapt successfully and make use of music transcribed in Germany.

Signs

This article presents general music signs that differ from those in Spanner: the next articles will explain signs specifically for keyboard, vocal, or instrumental music. The reader should remember that the vast majority of signs are identical in both systems. Furthermore, many of those that are different resemble the Spanner counterparts closely enough to be easily recognized.

Clefs

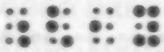
The clef signs established in 1929 are retained by Dr. Reuss. Here are the signs for treble, viola, and bass clefs respectively.



Observe that the first and third characters of each sign are identical; only the middle characters differ. In the Spanner system, these are the dropped letters G, C, and F. There is also an association between the print staff and the Reuss signs. The sign for the interval of a second indicates treble clef; the treble clef sign in print encircles the second line of the staff. The sign for the interval of a third indicates viola clef, and that print sign straddles the third line of the staff. The sign for the interval of a fourth indicates bass clef and, as you have now guessed, the bass clef sign in print embraces the fourth line of the staff. Except for that middle character, other adaptations of clef signs, such as signs that show a clef on an unusual line or in an unusual part, are treated identically in the Reuss and Spanner systems.

Musical pitch and rhythmic value

Notes with their rhythmic values and octave signs are standard throughout international braille with a few exceptions. Dr. Reuss has devised a prefix to indicate the value of 256th notes or rests. It is used in conjunction with notes or rests that appear to be sixteenths and is written with the note C as follows:

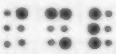


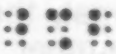
Consideration is being given to the acceptance of this provision in the United States code.

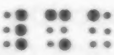
The basic rules for octave signs were established by Louis Braille and have remained unchanged. Some features of the Spanner Code, such as requiring octave signs at the beginning of every line or every measure, are not observed by the Reuss system.

The only other exception to standard notation for musical notes is the "substitution" method unsuccessfully laid to rest at the Paris Conference of 1954. Since substitution is shown in the reissued German manual and numerous examples of its use may be encountered in music available for circulation from NLS, readers should be alerted to recognize a passage of substitution.

The three-cell sign indicating substitution stands out clearly from surrounding music. The first cell is an octave sign, the second character is the same as the sign for a sharp, and it ends with what appears to be a fingering sign but actually is a rhythmic value for all notes in the passage. Each of the following three signs indicate a passage of substitution.





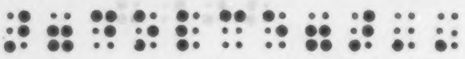


To learn how to read such a passage, consult the index of the Spanner manual or the *Dictionary of Braille Music Signs*. Each of these resources is available on loan in braille or in print from the NLS Music Section.

Words and abbreviations

In U.S. transcriptions abbreviations are preceded by the word sign (dots 3-4-5); words or phrases are found in parentheses. In German transcriptions the word sign always appears before literary material even if it is a phrase in parentheses. Therefore, the word *dolce* will be preceded by the word sign *and* the opening parenthesis; it will be followed by the closing parenthesis.

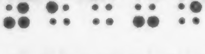
In U.S. transcriptions when a line of continuation follows a word, two dot 3s indicate that fact in braille; these are placed within the parentheses. In German transcriptions two dot 3s are used for the same purpose; they are, however, preceded by a word sign and placed outside the parentheses, as in the following example.



In the Spanner system two dot 3s are also used to show a line of continuation following an abbreviation such as *rit*. In the Reuss system the same is true, except that the word sign is inserted between the end of the abbreviation and the first dot 3. In both systems the ending of this line of continuation is a single dot 3 preceded by a word sign, and in both systems a second line of continuation is shown with dots 3-6 in place of dot 3 — plus the word sign in the Reuss only.

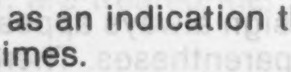
Repeats

In addition to all of the repeat signs used in the Spanner system, the following type of repeat may be found in Reuss.



In the section-by-section format, the sections are numbered consecutively and a lower-cell number is generally employed for this purpose. In the above repeat, the lower-cell number refers to the section, and the upper-cell numbers refer to the measures within that section. Therefore, it means to repeat measures one through four in the first section of the piece.

The common part-measure repeat sign (dots 2-3-5-6) may be followed by a numeral as in the following example:



This is easily recognized as an indication that the three-note chord should be repeated five times.

Two other signs with general application should be mentioned. One is the provision for quarter tones. A sharp or a flat sign when preceded by dots 5-6 is a quarter-tone sharp or a quarter-tone flat.

The standard sign for a fermata or hold (dots 1-2-6, 1-2-3) preceded and followed by a space, may be placed between measures. This represents a fermata over or under a bar line. The Germans feel there is no need for the special Spanner version of this sign to indicate such an occurrence, and I must say that I agree.

Again I am indebted to Georgia Griffith for the translation of this manual from contracted German braille. The next article in this international series will continue with the Reuss signs that apply specifically to keyboard music.

Questions or comments may be addressed to Mrs. Bettye Krolick, 602 Ventura Road, Champaign, IL 61820.

NEW MUSIC MATERIALS

The following works are available on loan from the Music Section, National Library Service for the Blind and Physically Handicapped, Library of Congress, Washington, D.C. 20542.

Braille and recorded materials may also be purchased from their respective producers. Large-print scores are available on loan only. These listings show, where possible, composer, title, print publisher, producer, and Music Section catalog number.

Materials in the music collection are available on two-month loan, renewable upon request.

SOURCES

HC. Handcopied braille; available only on loan from the Library of Congress

RNIB. Royal National Institute for the Blind, 224 Great Portland Street, London, W1N 6AA, England

STBB. Statens Trykkeri og Bibliotek for Blinde, Rønnegade 1, 2100 København Ø, Denmark

VFB. Verein zur Förderung der Blindenbildung e.V., 26 Bleekstrasse, Hannover-Kirchrode 3000, West Germany

BRAILLE

BOOKS

Guitar — Terminology

Falaro, A. J., ed.
GLOSSARY OF MUSIC TERMS FOR CLASSIC GUITAR; HC; BRM 25802

LIBRETTOS

Menotti, G. C.
AMAHL AND THE NIGHT VISITORS; G. Schirmer; HC; BRM 25940
THE CONSUL; G. Schirmer; HC; BRM 25794

Moore, D. S.
THE WINGS OF THE DOVE; G. Schirmer; HC; BRM 25682

SCORES

Accordion Music

ACH DU LIEBER AUGUSTIN; Rønne; STBB; BRM 25966

Arditi, L.
IL BACIO (THE KISS); Amsco; STBB; BRM 25960

Arndt, F.
NOLA; Fox; STBB; BRM 25962

Bachaleinikow, N.
POJALEI; publisher undetermined; STBB; BRM 25963

Bruun-Hansen, E.
VALSE COQUETTE; Rønne; STBB; BRM 25969

BUBLITCHKI; Amsco; STBB; BRM 25968

SVENSKA DRAGSPELSKUNGAR, del. 1; Grönstedts; STBB; BRM 25986

Accordion Music, Arranged

Boccherini, L.
MINUET from QUINTET, G. 275, E major; Amsco; STBB; BRM 25970

Brahms, J.
CRADLE SONG (WIEGENLIED) from LIEDER op. 49; Amsco; STBB; BRM 25971

Chamber Music

Bach, J. S.
TRIO-SONATA, S. 1039, G major; flutes and continuo; British and Continental Music Agencies; STBB; BRM 25973

Telemann, G. P.
TRIO-SONATA, D minor; recorder, violin, and continuo; B. Schott's Söhne; STBB; BRM 25975

Choruses, Sacred

Holmboe, Vagn
TRE MOTETTER; Hansen; STBB; BRM 25097

Choruses, Secular

Alfvén, H.
SWEDISH RHAPSODI; Hansen; STBB; BRM 25964

Hartmann, J.
FOLKEVISE; publisher undetermined; STBB; BRM 25977

Kuhlau, F.
NU LØVSALEN SKYGGER from ELVERHØJ; publisher undetermined; STBB; BRM 25978

Rung, H.
FUGGITE AMORE; publisher undetermined; STBB; BRM 25979

Clarinet Music

Debussy, C.
PETITE PIECE; Durand; STBB; BRM 25505

Flute Music

Vivaldi, A.
SONATA NO. 6 from IL PASTOR FIDO; Bärenreiter; STBB; BRM 25974

Guitar Music (2 Guitars)

Scheidler, C. G.
SONATE, D major; Universal; STBB; BRM 25976

Harpsichord Music

Ferguson, H., comp.
EARLY ENGLISH KEYBOARD MUSIC, vol. 1; Oxford; HC; BRM 25807
EARLY ENGLISH KEYBOARD MUSIC, vol. 2; Oxford; HC; BRM 25687
EARLY FRENCH KEYBOARD MUSIC, vol. 2; Oxford; HC; BRM 25733

Scarlatti, D.
SIXTY SONATAS; G. Schirmer; HC; BRM 25801

Organ Music

David, J. N.
CHORALWERKE I [und II]; Breitkopf und Härtel; VFB; BRM 25751
CHORALWERKE III; Breitkopf und Härtel; VFB; BRM 25778
CHORALWERKE IV; Breitkopf und Härtel; VFB; BRM 25761
CHORALWERKE V; Breitkopf und Härtel; VFB; BRM 25771

Keller, H.
SCHULE DES KLASSISCHEN TRIOSPIELS; Bärenreiter; VFB; BRM 25781

Mozart, W. A.
FANTASIA, K. 608, F minor; Peters; VFB; BRM 25903

ORGELMUSIK, Band 2; Engstrøm og Sødring; STBB; BRM 25234

Riiser, H.
7 FORSPIL; publisher undetermined; STBB; BRM 25128

Scheidt, S.
8 CHORALVORSPIELE; Breitkopf und Härtel; VFB; BRM 25898
TABULATURBUCH VOM JAHR 1650; Ugrino; VFB; BRM 25889

Schumann, R.
FUGEN UBER DEN NAMEN BACH op. 60; Litolff; VFB; BRM 25899

Speth, J.
TOCCATA; Vogel; VFB; BRM 25908

Strung, F.
FUGE; publisher undetermined; VFB; BRM 25852

Organ Music, Arranged

Händel, G. F.
CONCERTO op. 4, no. 4, F major; solo and orchestral parts arr. for organ solo; Breitkopf and Härtel; VFB; BRM 25782

Piano Music

Bradley, R., arr.
THE GREAT BIG NOTE CHRISTMAS PIANO BOOK; Columbia Pictures Publications; HC; BRM 25800

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VARIATIONEN UND FUGE UBER EIN THEMA VON HANDEL op. 24; Breitkopf und Härtel; STBB; BRM 25956

BROGET UNDERHOLDNING; Engstrøm og Sødring; STBB; BRM 25965

Brøstrom, Hildur
OLAENDINGS-MARSCH; Lundquist; STBB; BRM 25954

Coates, E.
THE DAM BUSTERS; Mørks Musikforlag; STBB; BRM 25955

Frost, B.
20TH CENTURY PIANO MUSIC, intermediate book 2A; J. Fischer; HC; BRM 25731

George, J.
SOLOS FOR STUDENTS, set 2; Schmitt, Hall, and McCreary; HC; BRM 25806

Kabalevskiĭ, D.
SONATINA NO. 2 op. 13, no. 2; Boosey and Hawkes; RNIB; BRM 25847

Mozart, W. A.
SONATA, K. 189g (282) E-flat major; Henle; RNIB; BRM 25983

Phillips, R.
JE JOUE DU PIANO; Editions M. Combre-Philippo; HC; BRM 25942

Stecher, M.
PLAYING TO LEARN, book 2; Schmitt; HC; BRM 25941

Tchaikowsky, P. I.
DIE JAHRESZEITEN (LES SAISONS) op. 37A; Peters; VFB; BRM 25875

Waxman, D.
SECOND FOLK SONG PAGEANT; Galaxy; VFB; BRM 25804

Piano Music, Arranged

Shearing, G., arr.
SACRED SOUNDS FROM GEORGE SHEARING: BASED ON EARLY AMERICAN HYMN TUNES; The Sacred Press; HC; BRM 25259

Piano Music (2 Pianos)

Bartók, B.
CONCERTO NO. 3; two-piano score; Boosey and Hawkes; HC; BRM 25803

Piano Music (4 Hands)

Stecher, M.
PLAYING TO LEARN, book 2; Schmitt; HC; BRM 25941

Popular Music

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POPULAR MUSIC LEAD SHEETS no. 4 (YOU LIGHT UP MY LIFE; PAPER ROSES; COPACABANA; GRANADA; YOU'RE ONLY LONELY); BRM 25951

Recorder Music

VI FLOJTER; Hansen; STBB; BRM 25972

Sacred Vocal Music

Bach, J. S.
MY HEART REJOICETH (ET EXULTAVIT SPIRITUS MEUS) from MAGNIFICAT, S. 243, D major; Paterson's Publications; RNIB; BRM 25992

Saxophone Music

De Lioncourt, G.
TROIS MELODIES GREGORIENNES; Societé Anonyme d'Editions; STBB; BRM 25981

Di Pasquale, J.
SONATA; Southern Music; HC; BRM 25716

Lacen, S.
FARNIENTE; Chappell; STBB; BRM 25980

Larsen, L.
CONCERTO; Hansen; STBB; BRM 25982

Violin Music

Bach, J. S.
CHACONNE from PARTITA, S. 1004, D minor; violin part only; Vogel; VFB; BRM 25860
SONATA, S. 1030, B minor; violin part only; Vogel; VFB; BRM 25913
SONATA, S. 1031, E-flat major; violin part only; Vogel; VFB; BRM 25894

Brandl, J.
WIENER VOKSLIED; B. Schott's Söhne; STBB: BRM 25958

Corelli, A.
SONATA op. 5, no. 1, D major; Augener; STBB; BRM 25959
SONATA op. 5, no. 8, E minor Augener; STBB; BRM 25967

SAETERJENTENS SØNDAG; publisher undetermined; STBB; BRM 25953

Vocal Music

Diamond, D.
THIS WORLD IS NOT MY HOME; Elkan-Vogel; HC; BRM 25809

best copy available

GOLDEN OLDIES; Golden Music Big Note; Shattinger International; HC; BRM 25732

Hovhaness, A.
THREE SONGS op. 95; Peters; HC; BRM 25805

Ives, C.
NINE SONGS; Peer International; HC; BRM 25808
TEN SONGS; Peer International; HC; BRM 25795

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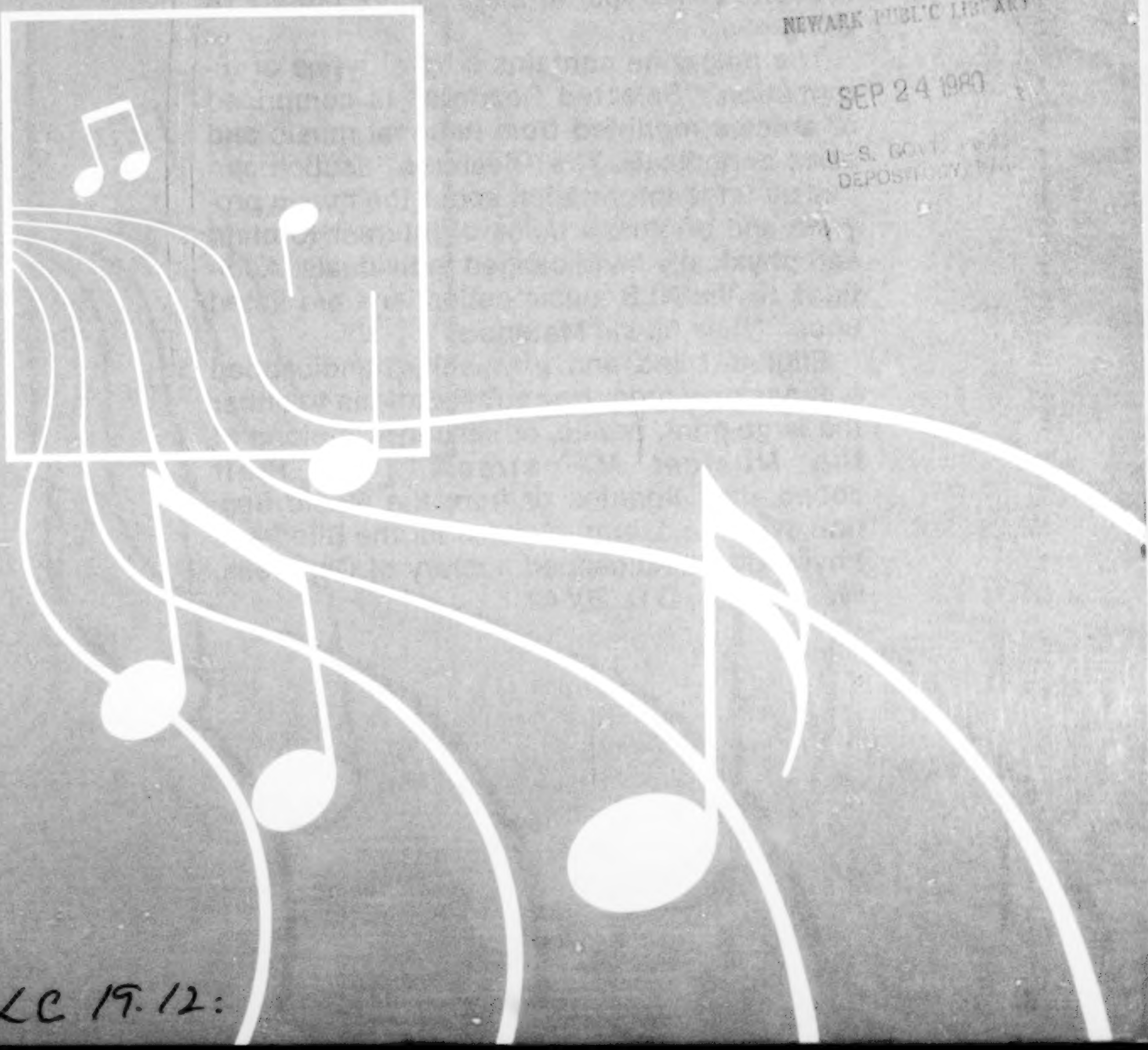

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The *Musical Mainstream* is a bimonthly magazine produced in large-print, braille, and cassette (15/16 ips) formats by the Library of Congress.

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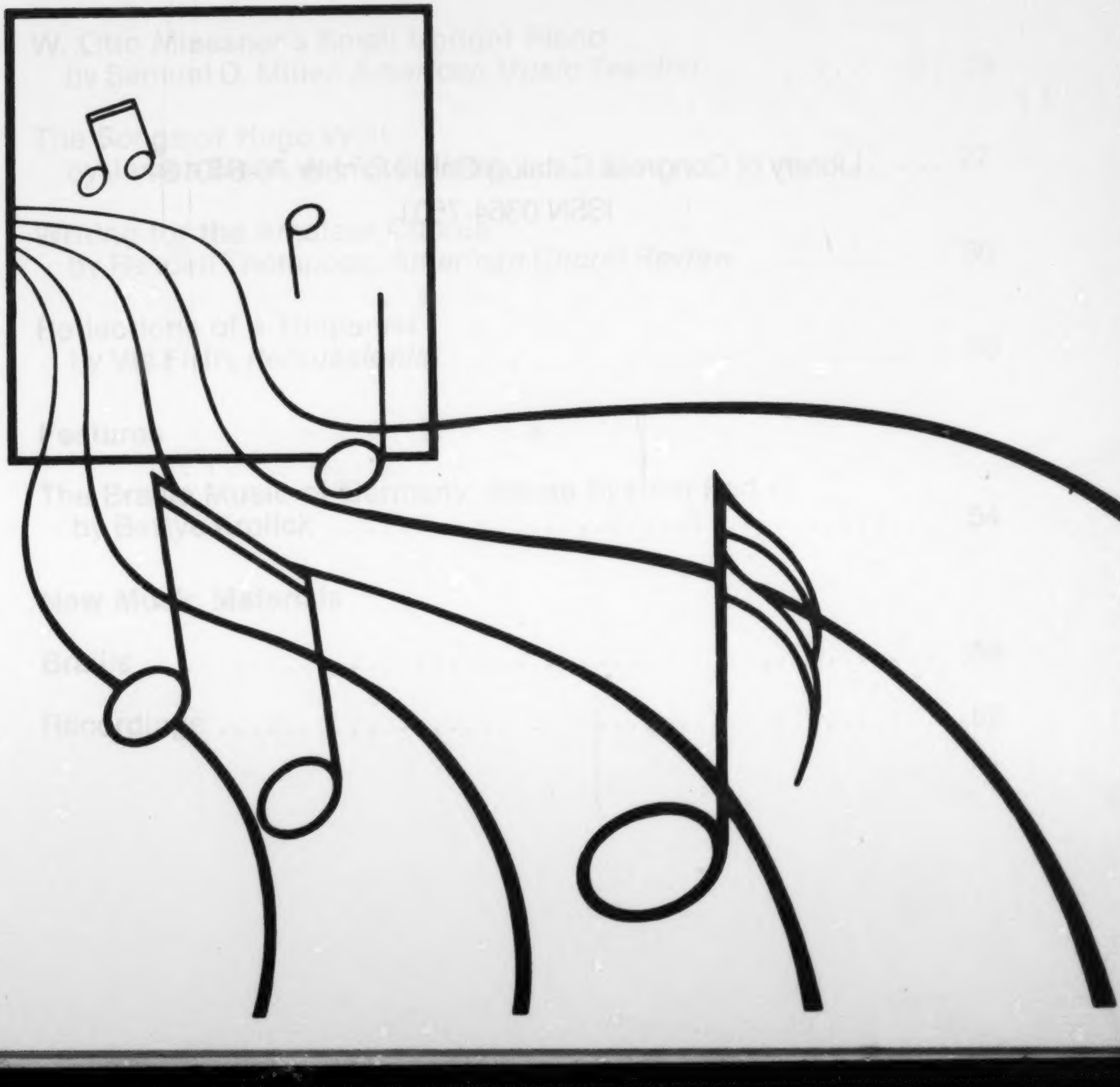

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ANNOUNCEMENT

The 1980 edition of the instructional disc recordings catalog, Music and Musicians series, is now available in large print. The catalog, which reflects the Music Section's disc collection as of December 1979, is a descriptive listing of instructional disc recordings and contains annotations and contents for most entries. A disc edition is in preparation.

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SELECTED REPRINTS

Contemporary Music Today: A Composer's View

by Olly W. Wilson, *American Organist,* April 1980

Most observers of contemporary music inevitably attempt to come to grips with the question of the principal direction of Western music in the past fifty years. Such attempts are based on the assumption, spawned primarily by nineteenth-century social thought, that there is a single preeminent musical style whose time has inexorably arrived—the result of a kind of "aesthetic natural selection." Such viewpoints are symptomatic of a historically self-conscious age in which ideas of "Cultural Darwinism" are internalized in the collective subconsciousness.

Twentieth-century man tends to assume that music originated at some point in the distant past and developed linearly from the simple to the complex, from the primitive to the sophisticated, from worse to better. In addition, it is assumed that each successive major development has built upon the past and grown organically out of it,

---

Olly Wilson, M.M., Ph.D., has held various teaching positions and is presently serving as professor of music at the University of California, Berkeley. He has received many awards and commissions, has published scholarly articles on African and Afro-American music and electronic music, and has conducted numerous concerts of contemporary music.

This article originated as a lecture given by Olly Wilson at the 1979 Hartt College of the University of Hartford Contemporary Organ Music Festival, for which he was guest composer in residence. His organ work, *Expansions,* was commissioned for the festival and performed by Donald Sutherland.

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while lesser minor directions have floundered and become extinct. Hence, not only do contemporary cultural historians devote time and energy to such questions, but this basic underlying assumption pervades our way of thinking and talking about music and, to a degree, even our way of composing music. The latter is true because most contemporary composers, in spite of an aroused sense of independence, do not wish to think of themselves as being outside the major direction of their time. The ideal of the twentieth century is not that of the great consolidator, but rather that of the creative innovator—the Beethoven of the last quartets, the Stravinsky, the Webern, the Charlie Parker—the misunderstood genius slightly ahead of his time.

An example of this preoccupation with a linear direction in contemporary music is illustrated in an article written approximately a year ago by that high priest of musical opinion-shaping in America, Harold Schonberg of the *New York Times.* First, he discusses what he feels is the lack of a definitive style in contemporary music.

> Young composers today are looking for a style. They also are looking for a leader—the kind of leader that Aaron Copland was in the 1930s, that Pierre Boulez and Milton Babbitt were in the post-war period. For some years now there has been general realization that almost three decades of the serial music practiced in international circles have led to nowhere. It may be true that elements of the language have penetrated the vocabulary of all composers. It is also true that none of the music created during that period has entered the active repertory.
>
> That is true of all manifestations of the movement. Electronic music as a thing-in-itself seems to have petered out, though composers still use taped sounds in conjunction with traditional instruments. John Cage and his group, with their sublime thumb-to-nose Dada, did add to the gaiety of nations, but their product was more anarchistic than substantial. It always was more fun reading about their contributions than actually hearing them. As for the serialists, they grimly went along, a nice private club engaged in composing and analyzing for each other.

After considering the most recent developments in .new music Schonberg concludes that:

> There is clearly, an emergent neo-romanticism. But as yet there is no big figure who has put it all together. In the past there have been fallow periods. We are in a fallow period right now.

In short, Schonberg has concluded that, although there are several trends occurring simultaneously, the most prevailing direction is a neo-romanticism which, as of today, has not found a clear champion. He has thereby attempted to provide an answer to a question deemed important in the conventional wisdom of our time: What is the logical evolution of music in the twentieth century? And further: Who is the "big figure" in that logical evolvement?

The basic assumption of a linear direction in music may have been valid for a nineteenth and early twentieth-century Western world, but I question its validity today. A non-linear model of musical development in the latter half of the twentieth century emerges if one looks at the question in the light of recent ideas about the nature of today's world. Among a number of provocative books that attempt to analyze the nature of contemporary society is Alvin Toffler's engrossing best-seller of a few years ago, *Future Shock*. In discussing his thesis of how people are affected by the inability to adapt to constant change, a basic condition of our time, Toffler, building upon the ideas of Marshall McLuhan and others, touched on a number of significant issues which have profound implications for our understanding of contemporary society. I was particularly interested in the implications of Toffler's ideas for our understanding of contemporary music.

"On the other hand, it took only fifty-eight years to quadruple the limit, so that by 1938 airborne man was cracking the 400 mph line. It took a mere twenty-year flick of time to double the limit again. And by the 1960s, rocket planes approached speeds of 4,000 mph, and men in space capsules were circling the earth at 18,000 mph. Plotted on a graph, the line representing progress in the past generation would leap vertically off the page." Toffler indicates that the dramatic acceleration in the rate of change can be observed in any field in which technological innovation is involved because technological innovation simply engenders more technological innovations by putting the already existing technology in a new combination with the new. Innovations therefore tend to expand exponentially at every juncture. It is not surprising therefore that 90 percent of all scientists who have ever lived are living and working today and that more changes in any technological field have occurred in the past fifty years than in the thousands of years preceding that time. He also recognizes that important new technologies do more than suggest or compel changes in other technologies—"they suggest novel solutions to social, philosophical and even personal problems. They alter man's total intellectual environment."

Arnold Hauser in his *Social History of Art* points out that "The rapid development of technology not only accelerates the change of fashion, but also the shifting emphases in the criteria of aesthetic taste. . . ." This obviously has an impact on the rate of change of styles or schools of art. For example, while the Impressionist period (from about 1875 to 1910) lasted approximately thirty-five years, no school following it, from Futurism to Cubism to Surrealism, has lasted anywhere near as long. Abstract expression which held sway for a considerable period and tends to endure has been followed in quick succession by "Pop," "Op," and "Kinetic" Art.

One could observe this same phenomenon in practically every contemporary art or science including music. You will recall, for example, the Darmstadt new music festivals of the 1960s in which a new direction was unfurled each year; and we have all witnessed the rapid rise and subsequent demise of various new musical styles. Innovation has become a hallmark of our time. But, as Toffler and others point out, the significance of this rapidity of change affects music in far more profound ways than the simple acceleration of a parade of styles.

One of the by-products of this rapid change is the increase in the level of information and shared knowledge in every field. The impact of this exponential explosion of knowledge has meant that composers have a much wider range of humanistic models to inspire them, of structural systems to admire and emulate, and of physical, psychological and psychoacoustical principles to instruct and guide them. Bombarded with this information in a world of dynamic social change, one's concept of music inevitably takes on a kind of eclecticism influenced in different ways by diverse stimuli. "Op Art" and its musical analogue "minimal music," both of which are characterized by processes in which subtle changes in discreet parameters occur at such a slow rate that one's faculties of perception become aware of new relationships, would not be possible without new concepts of psychoacoustics and visual perception germinating in the air. The concepts and language of contemporary linguistic theory are continually borrowed by some composers as a basis of shaping and thinking about their music. Recent musicological studies and reconstructed performances of Renaissance, Medieval and even music of the pre-Greek world have led some composers to attempt to incorporate aspects of that music into a new synthesis with their own. The sheer weight of information has altered the nature of contemporary music by providing a greater abundance of ideas.

The increase in technological innovation, another by-product of the "accelerative thrust," has also affected contemporary music. The existence of electronic music, both analogue (tape studio) and digital (computer generated), is so well known that it need only be mentioned as a direct product of technology. What is more interesting, though less obvious, are two other aspects of contemporary music that are direct "spin-offs" of technology. The first of these is the approach to writing for acoustical instruments with a composition orientation which is characteristic of writing for the electronic media. Much of the major orchestral music of the Eastern European school of the late sixties and early seventies—the work of Xenakis, Penderecki and Ligeti for example—reflects this trait. In addition, techniques such as phase shifts, fade ins and outs, and flash backs, are all derived from electronic technology. Moreover, much recent music written for the organ is also characterized by approaches to the instrument in which it is conceived as a sound system of pipes with a wide array of timbre modifiers—essentially an electronic music approach. The impact of the technology of electronic music thus may change one's basic approach to the compositional process itself.

The second by-product of technological innovation that has affected music is the exploration and utilization of the sub-audio world of sound by means of amplification. Much of the music of George Crumb, for example, would be impossible to experience if it were not for amplification. Amplification, in the service of a skillful creative musical personality, makes a universe of sounds and acoustical relationships available to us which, without amplification, would be impossible to experience. Though it has not been fully explored yet, I anticipate a significant impact on contemporary music coming from this source.

Still another result of the acceleration of change is the increased knowledge of diverse musical cultures from various areas of the world. The growth of modern ethnomusicology and the increased analytical studies by individuals indigenous to non-Western musical cultures about their own music, coupled with the all encompassing impact of mass communications in disseminating information, have provided contemporary society with a much clearer understanding of the cultural basis of artistic values. The idea of music as a universal language has given way to the much more realistic view of music as a "culture specific" system of communication. As the eminent anthropologist Edward T. Hall puts it, "Nonverbal systems (of communication) are closely tied to ethnicity—in fact, they are the essence of ethnicity." This means that composers have had made available to them information about a myriad of different systems of musical communications which thereby become potential sources for new directions in their own work. Not that Western composers have not been interested in non-Western musical cultures before, but the level of knowledge available today goes far beyond the foreground aspects of a musical tradition and now includes knowledge of underlying fundamental principles of organization. This means that man is closer to being convinced by Hall's admonition to "accept the fact that there are many roads to truth and no culture has a corner on the path or is better equipped than others to search for it."

The acceleration of change not only affects the ways of producing music but also philosophical and aesthetic concepts about the nature of the musical process. In fact, some observers have suggested that it is precisely the artist who has the unique sensitivity to perceive the significance of the total impact of technological change on our view of the world. As Marshall McLuhan puts it, "The artist picks up the message of cultural and technological challenge decades before its transforming impact occurs. He then builds models or Noah's arks for facing the change at hand." Or as Wyndham Lewis states, "The artist is always engaged in writing a detailed history of the future because he is the only person aware of the nature of the present." The artist thus consciously or unconsciously alters his art to reflect the reality of his experience. Those alterations sometimes are conceptual as well as behavioral. In a world of continually expanding exponential change, the notion of permanence in art is severely challenged if not altogether invalidated. Permanence in art and the attendant reverence for permanence are after all, as contemporary anthropologists point out, an ideal which is clearly associated with a print orientated linear society. If the rate of change in art is relatively slow, one can reasonably expect that some works will be durable. In a world of slow change, because the patterns of order, continuity and meaning are essentially homogeneous over a relatively long time span, some works will continue to have relevance and meaning within a given homogeneous cultural group for a relatively long time. Conversely, when the rate of change is fast, canons of art as a reflection of the society will also change rapidly and many of the basic conceptions of art, including, for example, the very idea of permanence in art, become less meaningful. These concepts are replaced by new ones which would have been totally absurd in a different time. The philosophical impact that the ideas of John Cage have had on contemporary arts would have been impossible in the nineteenth century. Cage's notion of music as a transient indeterminate experience as opposed to ordered objects is tuned to the ethos of an electronic age of perpetual flux.

As John McHale, writing about changes in the fine arts puts it, "Accelerated changes in the human condition require an array of symbolic images of man which will match up to requirements of constant change, fleeting impressions and a high rate of obsolescence." The result, he says, "is a replaceable, expendable series of ikons."

Whether one agrees completely with McHale, the notion of permanence in art, at least as held in the nineteenth century, is seriously called into question by the acceleration of change.

This does not mean that henceforth all of the works deemed "masterpieces" are doomed to imminent extinction. The relevance of each successful work of art depends upon a host of circumstances. A work may persist for centuries because it continues to have relevance to successive generations, usually in different ways than its relevance to the people of its own time. Given the above, it is clear that Harold Schonberg's search for "the" direction in contemporary music was misdirected because it is based on the assumption that there is a single dominant linear evolvement in Western music history. The facts of the last twenty-five years suggest a different pattern—a pattern in which there is a diffusion of several strains developing concurrently which from time to time overlap and influence each other. This model is consistent with the view of development in other contemporary arts and sciences and suggests that music, like those arts, reflects the dominant values of our time—values shaped by the fact of a constant acceleration of change in every aspect of our lives. Leonard Meyer in his valuable study, *Music, the Arts and Ideas,* while not stating it in the same terms, recognizes the lack of a dominant trend in the contemporary music of our time and refers to the period as one of "fluctuating stasis"—a period in which various movements coexist without any single one obtaining hegemony for a significant period. Empirical evidence suggests that this is precisely what exists today. Flourishing concerts of eighteenth- and nineteenth-century music for some audiences, historically authentic performances of Renaissance and Medieval music for others, in addition to still other concert audiences for four or five different styles of contemporary music, plus multiple concert audiences for jazz and various kinds of music from non-Western cultures as well as folk and popular music, all coexist in Western society. If all of the above is true, the implications of new demands on the composer, the performer and the listener are considerable. The composer himself, subject to diverse musical stimuli from a kaleidoscopic range of music cultures, systems and aesthetics, nevertheless must manage to do what composers have always done. He still must somehow synthesize all of his experiences into a communicable musical entity by consciously organizing sound. Though his range of choices of materials, techniques and even aesthetic criteria is much broader than in the past, his fundamental task remains the same.

One who listens to contemporary music can no longer assume that the basic principles of musical logic of a new composition are part of a common domain of principles which he has already internalized. He therefore must attempt to determine, on the basis of what he hears, the aesthetic basis and the canons of logic and order which exist in a particular composition. He thus has a greater task than in the past, but the results are potentially just as rewarding. From this viewpoint, each new piece potentially becomes a new universe whose basic principles are waiting to be unfolded in time.

The performer, like the listener, must also attempt to discover the basic values of the particular composition, but his role is more crucial because only through the performer can the composer's voice become manifest. This means that his collaborative interpretative role is more vital because the dimensions of his responsibility are enlarged. Contemporary performers are meeting that responsibility with ingenuity, imagination and enthusiasm. The level of performance a composer can reasonably expect to receive for a new work today, contrary to what was probable ten years ago, is extraordinarily high. This is a tribute to the dedication and perseverance of performers and rekindles my basic optimism in the future—a future characterized not by a dominant single direction, but by multiple directions and styles which reflect the transient nature and diversity of our time.

Samuel Sanders: Accompanist

by Robert J. Silverman, *Piano Quarterly,* Spring 1980

Samuel Sanders has been recognized for more than a decade as one of the leading collaborative pianists of the day. The artists with whom he has performed comprise a veritable "Who's Who" of the classical music world. In the last season alone, North American audiences have heard him with Mstislav Rostropovich, Itzhak Perlman, Beverly Sills and Jaime Laredo, to name a few. His European and Far Eastern tours with Perlman and Rostropovich; his recordings with such artists as Perlman, Paula Robison, Robert White, Eugenia and Pinchas Zukerman; and his five appearances at the White House have all added to his formidable reputation.

We met in Provo, at the Gina Bachauer Piano Contest, where we served as judges.

* * *

Robert J. Silverman: The accompanist. What's it like to earn a living as an accompanist?

Samuel Sanders: It takes practically all my time and on top of it, I'm busy as a teacher. It seems it's always a kind of conflict. I do enjoy teaching and I think I've developed into a pretty good one. I've seen students of mine do very well. I find I've been able to help them. I have my own way. I work with them on specifics and also on ways of approaching music—the learning process, that is, although everyone has to eventually evolve his own way.

The fact is, in a certain way I regret the time I have to spend on teaching. What it really comes down to is that I could spend all my time practicing and it still would not be enough. I've been accompanying for quite a while now, sixteen or seventeen years, and people seem to think that by this time I know all the repertoire that there is. But there is no way I'll ever know all the repertoire. For one thing, I started accompanying very late. I guess like others nobody starts playing the piano seriously and simultaneously

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sets his or her goal on becoming a collaborative accompanist. I was trained as a solo pianist. I had only very minimal exposure to any kind of chamber music. I went to a liberal arts college—Hunter College in New York. They didn't have any applied music there. Then I met Robert White, the tenor.

We've recorded and done a lot of concerts together since, and that set me on the track of becoming an accompanist, and other projects I'm currently involved in.

I love the idea of making music with somebody else. But the fact of the matter is that until I went to Juilliard for my Master's degree I hadn't known a single instrumental sonata. I mean I was twenty-two at the time and that's a little late in the game. What's more, I didn't hear any vocal concerts until very late. The first vocal concert that I heard was Elisabeth Schwartzkopf at Carnegie Hall. She was accompanied by George Reeves, a great American accompanist who has passed away. I was very moved by the performance. That's when I made the decision to get into accompanying. That's when I decided to go to Juilliard for my M.S., but with the special purpose of studying with Sergius Kagen. He offered a very extensive accompanying course. There was a vocal literature class. There was a repertoire class. Kagen's assistant was a person you know very well—the composer Robert Starer. He taught score reading and transposition. But there was minimal instrumental accompanying involved and so all of my early training was in vocal accompanying and for two years I had a very heavy immersion in the literature—Schubert, Schumann, Brahms, Wolf, Debussy, Fauré, the meat and potatoes of the voice repertoire. You know Schubert wrote over 600 songs. You can't possibly cover that many songs. Wolf's total output is mainly lieder. There were so many really fine lieder composers that we just never got to Marx, Satie and so on.

RJS: How carefully did you study the works that you looked at during this period?

SS: Well, that's really it. We couldn't really study anything very carefully. Kagen's and Starer's approach was to present a kind of survey. They felt, and correctly, that if you are a musician you're going to live with music all your life and you're going to go back to works over and over again. It's wonderful to at least be familiar with a lot of the repertoire. It certainly helps when it comes to future program building.

Of course, part and parcel of taking these courses was playing for lessons and for other voice teachers at Juilliard. I'm thinking of Hans Heinz, Beverley Johnson, Kagen, who was also a voice teacher, and others. The performances were by no means finished but at least I got to know what Schubert and Schumann and some other composers were about. I got to know their styles. Kagen really covered the gamut of all periods, from Elizabethan to the present. So once I got my Master's degree that was it as far as solo work was concerned. I definitely set my goal on becoming an accompanist. The psychological reasons for that might be interesting and I'll be happy to go into that area in a little while.

At the beginning Kagen was very tough with me. He practically told me that he didn't think I was equipped for his course but that he was letting me in as a favor. For six weeks, every day, I had knots in my stomach. I worked harder than I ever had. I remember that the only way I could calm myself down was to do crossword puzzles before class. After six weeks Kagen said I'd come a long way. He turned out to be more than a teacher—he became a father figure to me. He taught me how to relax at the piano. I'll never forget the time he gave me a so-called piano lesson. He took a pencil with an eraser. He started to play with it in his right hand pressing the keys down with the eraser end. He said, "That pencil is making a better sound than you are. Look, you're treating the piano as though it were some kind of sun god. What is it, after all. It's nothing but wood and metal. It's a machine made in a factory."

He got me to relax around my shoulders and to look at the piano with a little less of the mystery, the false worship that can surround that machine.

RJS: It is a machine but isn't it a wonder that it can sometimes emit such beautiful sounds?

SS: A beautiful sound. That's the thing I admired most about Gerald Moore's playing. Everybody talks about Rubinstein's sound as being the quintessential beautiful sound and it really is. It's a sound that seems to be coming out of some deep, measureless well, filled with beauty. I feel the same way about Moore. He never made an ugly sound. Kagen, also, always stressed sound.

RJS: What's the secret?

SS: You hear it. You can't play

what you don't hear. It's as simple as that.

RJS: Leading question. Beautiful sounds and young pianists many times are not synonymous.

SS: I don't think that's what young pianists are going for. I don't think it's their priority. Their whole focus may be on seeking a different approach so that they can assert their individuality. My priorities are a solid rhythm and a beautiful sound. Technically, one of the keys to a beautiful sound is a solid left hand. I've seen pianists trying to play a beautiful singing melody in the right hand and they'll try everything possible, even wiggling the fingers as if to add vibrato. What they're forgetting is that they need the left hand to provide the crucial tonal support. The left hand provides the cushion. Kagen said that the left hand is the key, in every respect, to good chamber music or accompanying and certainly solo music. It's the key rhythmically, it's the backbone.

Look at a song or any solo piece. The left hand is the foundation, the basement of the building. The left hand should be played melodically. Just think of how a cello enriches a harpsichord's bass line. That's what I mean by tonal support.

Balance is really determined by how loud or soft you play your left hand. When playing with a contralto or a cello you have to watch carefully because the left hand often runs right into their range. Of course, if you're playing with a flute or coloratura then you must remember to add more bass.

RJS: Throughout the years, with so much music that you've played, I would expect that there have been some lost notes? Is an accompanist able to get away with a lot more than a soloist?

SS: In my early years there were a lot of lost notes. There was no way I could avoid them, but since that time I have evolved my own way to learn music thoroughly and I think that all good collaborative and solo pianists have done the same. Technically speaking, there are no lost notes now. I mean there is no faking whatsoever, just honest mistakes. When I learn a piece of music, I now do a crazy thing and people have made fun of me for doing it. I don't really care because it works for me. My secret? I put a fingering on every note. That's something Kagen didn't believe in at all. I don't do it in vocal music, only in instrumental music. In vocal music you'd never have time to do it because one day you'd play, say a Schubert song for a soprano, and the next day you might have to play the same song with a mezzo soprano. That requires a whole new set of fingerings because the configuration is different.

RJS: I'm reminded of a comment Serkin made to the effect that he will change fingerings for any number of reasons at any particular time.

SS: He doesn't believe in fixed fingerings. It works for him. I would feel insecure. It doesn't mean that I always stick with the first fingerings I mark in. I'm always looking for ways to perfect difficult passages and the first thing I look at is the fingering I am using. String players do the same thing not only with fingerings but with bowing. These days I find myself becoming more and more finicky as time goes by—almost too meticulous, too careful. I've still got so much music not only to review but to learn. Right at this moment there are pieces that I'm ashamed to say I don't know. For example, I'm learning the Beethoven sonata in C minor for piano and violin. This is a work a collaborative pianist has to know.

RJS: Much of what you've been saying helps explain why you've come so far. There is this underlying drumbeat saying, "Hard work, hard work." It makes you "special."

SS: I don't think I've done anything special. I never think of myself as special. I can't deal with that kind of concept. I know there are wonderful people I've looked up to like Brooks Smith and Artur Balsam and Gerald Moore.

RJS: Balsam has such a beautiful singing tone.

SS: Yes. (pause) I don't agree with that by the way.

RJS: He plays Mozart beautifully.

SS: He plays Haydn just as well. But it is not his sound which turns me on, it's his fingers.

RJS: Just goes to show you. Here you and I are listening to pianists all week and we are hearing with different ears.

SS: That's true.

RJS: Well, let's not start off on that road now.

SS: Until recently I've never tried to beat any new paths. Any success I've had really comes down to one word, tenacity. I see so many superlatively talented people fall by the wayside. It's not that they are self-destructive, it's just that they don't stick with it. I mean it's very hard to make it, not only in music, but in any aspect of the culture-making scene. I dislike the word dedicated. I use the word tenacity advisedly. I practice as a matter of survival. I'm frightened enough to feel I have to practice every chance I get. Despite all the practicing I get very nervous before I play. I take a Valium about three quarters of an hour before a performance. I'm not the only person who finds that a pill helps. I know at least a couple of instrumental soloists who take tranquilizers before they play. I'm not ashamed of admitting that I take a Valium. It brings me down from a wild panic to a mild hysteria. It helps me, along with other techniques I've learned, to deal with nervous energy, hopefully for creative ends. I'm not ashamed of being nervous. I used to hate myself for being nervous. Then I realized I couldn't control my adrenal glands. If that's the way they worked, that's the way they worked. They say that Anthony Newman used to get nauseous before a performance. Then he got into Zen and that helped him. I accept the fact that I'll be nervous before a performance but now I concentrate on what the other player is probably going to do and what I would like to bring out of the music—all the phrasing and all the things we had said we were going to aim for. Once I get my concentration going, then I'm OK. I've heard athletes say exactly the same thing. I also believe that whether you are an athlete or a musician, you really have to stay in shape all the time. I've seen some great accompanists, I won't mention any names, whose playing began to become sloppy. It wasn't that they had lost their talent or their love of music, but it became harder and harder for them to stay in there and deal with the various egos that "come with the dinner," so to speak, not to forget the long hours practicing. You have to stay in shape mentally and physically all the time.

One thing you do learn as you get older is how to manage your time more effectively. Now I'm able to focus and to get more things done in less time. I think the key to practicing is logic. That's something I learned from Martin Canin, one of the *Piano Quarterly's* editors and a very brilliant person. He told me to diagnose my problems and then to really zing in on them. Now I put my mind to work and tie it in to some of my own practice techniques, such as the fingering I talked about before.

In a rehearsal I like to go through a piece completely first and then have a start and stop session where I mark in things that the artist does or would like to do, where they use rubato and so on. That in no way takes away from what I'd like to do musically. In the rehearsal the starts and stops are an equal thing. I have no qualms about stopping. The signs I put in for myself are like a road map, but I'm always ready for anything. Anyway, new things should happen during the performance if it's really going to be special.

RJS: How about when you were younger?

SS: You know, when you start out you feel very insecure. The first people I ever worked with weren't particularly pleasant. Maybe I brought out some of that unpleasantness through my own insecurity. Looking back, I think that if I had been a little stronger and had taken a more assertive position in rehearsal, they probably would have been more careful with me. Once I started to make my own way and to play concerts on a regular basis, I overcame some misconceptions about so-called "professional" people. I realize that practically everybody has hang-ups and sometimes the hang-ups get worse as time goes on. This is true particularly about nervousness. When an artist reaches a certain point, he starts to think about his "reputation." He is so and so. He is something special. Now he has to live up to that reputation . . . that's scary.

RJS: You talk about insecurity but you've also got a big ego. I mean you believe in your own instincts, your own approach. A person has to or he can't get anywhere. So what happens when you come across a performer with a big false ego. I'm thinking particularly of singers who are notorious for their ego, their willfulness and, sometimes, for their lack of musicianship. What happens when you come across that kind of person?

SS: Well, . . . I'll tell you. I love meeting other people . . .

RJS: So much for that. How about influences?

SS: I'm attracted to many different schools of musical thought. I've been tremendously influenced on one hand by Serkin—with his very heavy emphasis on making every note count—and on the other hand by another approach which is not as intense. It allows for a little bit more expansiveness somehow. Take a guy like Rostropovich. He's a super showman. A lot of what he does is not in the music but when he does it, somehow he makes you feel it is the only way. He has this incredible force of personality. I remember he once said that he wasn't stupid and that he knew what was on the printed page. He said any deviations from the printed score were because he chose to do it that way. He gets high marks from me for that remark. I really admire him for having the courage to say it. I mean, how often have you seen metronome markings and then heard the composer play it totally differently?

RJS: Not only the metronome markings but sometimes the signs and even the notes themselves.

SS: The notes themselves, yeah—particularly if they are a little sloppy!

I've never had a problem dealing with different approaches. I've found that my own musical personality has intensified because of meeting new approaches. How could it be otherwise? For instance, Leonard Rose's big priority is to produce beautiful sound. Rostropovich is also interested in sound but from a different viewpoint. He is not afraid of making an ugly sound or a white sound. He is looking for something else. Casals was the same way. You can go down the line with pianists. I mean, some pianists are not totally concerned with hitting all the right notes. They're more interested in phrasing or in beautiful sound. It's almost impossible to focus equally on everything. When I work with a person I try to key in right away as to where his or her priorities are. Perlman is very interested in rhythm—an inner rhythm. He is interested in sound too because he has a beautiful sound. But rhythm comes first. Kyung-wha Chung is also interested in rhythm but her approach is primarily emotional. It's odd. You'd think that the Israeli would be more emotional than the Korean but there goes another stereotype right down the drain. Anyway, it is important for me to discover what a person is looking for and I am prepared to adjust my style accordingly.

But above all, no matter what another person wants from me, or what approach we use, a musician still has to be responsible to the composer. That's the first priority.

W. Otto Miessner's Small Upright Piano: Its Invention, History, and Influence on the Piano Industry

by Samuel D. Miller, *American Music Teacher,* April/May 1980

The spinet, or small upright, is by far the most common piano found in American homes and schools. Its moderate price, diminutive size, and acceptable tonal capabilities make it particularly attractive and pleasing for normal study purposes and *Hausmusik*.

Prior to the spinet's first appearance in 1918, the most common keyboard instruments were the reed pump organ and the large, upright piano. The latter, of course, frequently housed a roll reproduction mechanism which negated the necessity for its owner to know how to play. These two instruments created a home center for social and musical entertainment before the newer *centrifugal* forces such as movies, transportation facilities, aircraft, and large amusement centers caught on. Indeed, they tended to keep people at home and thus were *centripetal.* Their period of greatest success came before the age when the family home turned into a "stopover" and modern technology placed the world at the nation's feet, easily accessible and to be enjoyed.

According to reports entitled "Census of Manufacturers," the highest number of large, upright pianos were sold in 1909. A steady decline followed thereafter. In contrast, curiously, the period from 1904 to 1914 was generally prosperous, in that sales of furniture, clothing, art works, and luxuries doubled, and sales in washing machines, automobiles, and printed matter even tripled. Undeniably something was radically wrong with the piano industry. But in spite of numerous admirable efforts,

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the decline was not to be reversed. Rather, it accelerated after 1914, as the great depression was materializing, and ultimately the industry faced near obliteration.

The small upright piano, or spinet, was introduced in the midst of this impending tragedy and was to enjoy, comparatively speaking, a ten-year period of unhampered success. Although conceived and intended solely for school use initially, its gradual acceptance into the home was a product of accidental, but fortunate discovery.

It was the product of the creative endeavors of pioneer music educator W. Otto Miessner (1880-1967), whose enormous and illustrious productivity included, among other things, textbooks, original compositions, song collections, audio-visual aids, musical instruments for small children, and original syllable system for solmization, articles, speeches, and books. Additionally, Miessner will be remembered for having organized the first public school band to receive national and lasting recognition (Connersville, Indiana, 1907), as a past president of the Music Supervisors (Educators) National Conference (1924), as an outstanding administrator and entrepreneur, and as the inventor of numerous mechanical devices to facilitate the task of making music intelligible to the young or uninitiated.

It is not surprising that out of this mass of productivity came the idea for constructing a small piano, one more accessible and better adapted for school music classrooms.

By 1917, Miessner was director of the School of Music at Milwaukee State Teacher's College (now the University of Wisconsin) and served on the editorial board of Silver Burdett and Company. Indeed, he was considered a national figure in music education owing to his editorship of *Progressive Music Series,* his articles and compositions (the latter having received performances by several major orchestras), his widely publicized workshops for teachers, and his exemplary teaching in the public schools of Connersville as described in *School Music* and other professional journals. As a previous public-school teacher, he came to realize the pressing need for this piano. He envisioned an inexpensive instrument—one low enough to allow the teacher to face and see the class, one with reduced string tension that would produce a somewhat softer sound for accompanying children's voices, and one that was light enough to be moved easily from one classroom to the next.

Since at this time Miessner had no interest in leaving the teaching profession, he persuaded Edmund Gram, a local Steinway dealer, to have his shop craftsmen build six small pianos, at $200 each, according to specific requirements. Five of these were to go to the Teacher's College, and the sixth was to be exhibited at the 1918 Music Supervisors Conference in Evansville, Indiana. Frank E. Morton of American Steel and Wire Company drew the manufacturing plans.

Osbourne McConathy, personal friend and publication associate of Miessner, was president of the Conference in 1918, and after some encouragement, he made the necessary arrangements to have the small piano exhibited. Miessner set the introductory price at $250. Since at the end of the Conference approximately forty purchase orders for the novel instrument were received for "delivery when available," we must conclude that its initial reception was decisively positive. Notables Clarence Birchard and Frances Elliot Clark were among those who signed the first orders.

Upon return to Milwaukee, Miessner hired Gram (who at the time was in the process of closing his dealership) and his craftsmen, and manufacturing headquarters were set up at 120 Reed Street, on the first floor of a four-story brick building which had previously been a tobacco factory. In later years, as sales increased, it became necessary to rent the second, third, and fourth floors successively. To secure initial and prerequisite capital for starting production, Miessner mortgaged his home and cashed in an insurance policy. Eventually a corporation was formed, and Charles Jackson, Gram's longstanding foreman, was made president of the new organization known as the Jackson Piano Company. The instrument produced, however, was called the Miessner Piano, not only because it had been invented by Miessner, but also because it was believed that his name would insure professional interest, confidence, and sales. Miessner accepted a position on the board of directors and continued on with his full-time teaching career.

The first model built was in a plain, oil-stained ("fumed") oak case. It stood only forty-three inches tall and was about four and a half feet wide. Weighing only 380 pounds, it had a full keyboard with keys of standard size. Each treble note had three strings, and the bass strings were wrapped in copper. The sound board was of white spruce, and the pin-block of layers of clear rock maple. As with most quality furniture, the joints were dovetailed. Although the instrument was marketed with a ten-year guarantee, so far as could be remembered by Miessner himself, no refunds were ever requested. Apparently, in terms of acoustical and musical considerations, and general construction, it proved to be a fine instrument in spite of its size.

When seen in relation to the total industry (and its state of gradual deterioration). this instrument was phenomenally successful. The capital turnover registered four times as rapid as was common during 1918 or any succeeding whole year, according to figures published by the United States Department of Commerce. Approximately two thousand were sold during an average year, and somewhere between fifteen to twenty thousand before 1929.

Ridiculed at first, and even nicknamed with various crude titles, the Miessner Piano, nevertheless, established itself firmly, eventually finding its way into small homes and apartments. Once the market possibilities of this turn of events became obvious to other manufacturers, out of economic desperation, they too began to produce similar small instruments frequently advertised as "spinets." Among these manufacturers were Cable, Strohber, Wurlitzer, and Schultz. Eventually even Steinway and Baldwin followed suit.

Miessner fell into disfavor with the Jackson Piano Company in 1920. As a stockholder who constantly checked and compared labor and production costs within the entire industry, he ultimately concluded that those of the Jackson Company were excessive. It was a policy to pay workers with cash rather than with traceable checks. Miessner was adamantly opposed to this and insisted on change. As a result, an irreconcilable dispute ensued, and he was involuntarily removed from the board. After his removal, he turned to the Strohber Piano Company as a manufacturing center. Since the name "Miessner" had been trademarked already by Jackson, it could not be used again. Therefore, the instrument produced by Strohber was called "The Monogram," and Miessner's personal monogram, Ⓜ along with a personal guarantee, were cast into the plate.

Announcements of The Monogram appeared in 1920, and within one year this instrument far outsold pianos produced by the Jackson Company, which was now headed toward bankruptcy.

When bankruptcy finally occurred in 1922, the rebounding effects were catastrophic for Miessner, both personally and professionally. In fact, the whole course of his life was abruptly and profoundly changed by force. At the outset, having endorsed sizable notes for the Jackson Company, he was obliged to buy additional shares of stock to guarantee payment. Thus, failure of the company meant bankruptcy for him. But worse yet, in an arranged appointment with Walter Kasten, president of the First Wisconsin Bank, he was issued an ultimatum to either face having all future earnings garnisheed through the pursuit of his creditors, or to give up his teaching career and assume control of the bankrupt company himself and make it a success. As enticement, but even more as an act of faith and trust, Kasten handed Miessner a certified check for $25,000 to use as motivating capital.

He demurred at first. He loved his teaching career. In fact, on the very day of this conference he had received a telegram from Walter Jessup, president of Iowa University, offering him a deanship. Furthermore, he did not hold a comprehensive understanding of business matters and was thus full of self-doubts.

He capitulated and resigned his directorship finally, and took up a new career — entrepreneurship. Having no dealers, he relied on his reputation as a professional music educator and advertised heavily in the *Music Supervisors Journal*; having limited knowledge of business matters, he enrolled in night courses offered by several local schools; and finally, having no factory workers, he started anew with the hiring of Leslie Hoskins as superintendent.

The numerous *Journal* advertisements give indication of his initial strategy and eventual success. The first, in 1922, announced that the Miessner Piano Company, with W. Otto Miessner at its head, would sell pianos to schools at a special reduced price, $240. By 1923, advertisements included such phrases as:

> 52 Miessners for Berkeley and San Diego schools.
> Never before has a school piano received such sweeping endorsement.

Its wonderful tone and other qualities have brought it to popularity for apartments, small homes, clubs, hotels, theaters, etc.
Easily portable by two children. One Miessner serves an entire floor.
Educators acclaim original small piano as "first" in its field today.

To further promote his insatiable desire to influence the musical education of the nation's youth, in 1924, the year of his Conference presidency, he wrote and marketed *The Melody Way,* one of the earliest, most widely distributed, and long-lived class-piano methodologies ever written. As an out growth of this, he organized and supervised class workshops in public schools and colleges all over the country with the cadre of master teachers. The itineraries for these, the school adoptions of *Melody Way*, and the children who benefited through the low cost, innovative class instruction are too numerous to be delineated precisely. It suffices to point out, however, that *Melody Way's* success was phenomenal, even international in scope, and that this success greatly enhanced the increasing sales of Miessner Pianos.

Thus, from 1920 through December 1928, Miessner proved to himself that he could enjoy and find success in the business world. But he also proved he could continue his growth within the music education profession and his influence on the musical education of children. To this extent, he found happiness and orderly direction in his life.

The grim specter of economic depression, however, was gathering its destructive forces during this period. Miessner brilliantly defined and analyzed these in a series of articles appearing in the *Musician,* 1931, classifying them into two categories. The first, he said, included temporary factors such as industrial expansion to the point of over-production, stimulated first by war demands followed by "super-efforts to keep the wheels turning"; installment selling, mass advertisement, and high pressure salesmanship which resulted in overbuying; and the "money-mania," exemplified by gambling in stocks on a scale never before experienced.

The second included cumulative, unchartered forces. Among these were technical unemployment caused by advances in technology; newly created commodities which reversed supply and demand in some fields overnight, as in textiles, fuels, transportation, refrigeration, and entertainment; new methods of augmenting the supply of commodities, as in irrigation and power projects; and the phenomenal growth of industrial mergers which displaced the individual entrepreneur.

The demise of the Miessner Piano came quickly, surprisingly with a modicum of ill effect. Well aware of the fact that national piano sales had been at their peak in 1909 when 330,000 were sold, and that a steady decline was dramatically reducing this number each successive year (to a low of 60,000 in 1930), he kept his production moderate and inventories low, adding to the "fumed oak" school model, which always sold at a modest price which compared to other small pianos now on the market, only two others — one cased in mahogany and one in walnut. These more deluxe instruments retailed for $395 and were primarily intended for homes.

In September, 1928, on a family trip to the Canadian west coast, one of his important customers, who usually placed substantial orders, invited Miessner to accompany him to his warehouse. To Miessner's astonishment, he found it filled with several hundred unsold moderately priced Schultz pianos. The dealer, however, had purchased them wholesale for $108 each, and was selling them at bankrupt prices. As Miessner continued westward to Spokane, Seattle, and finally Vancouver, he found more and more warehouses filled to capacity with pianos at bankrupt prices.

Upon a hurried return to Milwaukee, he concluded that his small company, with its limited capital, could not survive the crisis. Luckily, the five-year lease for the Reed Street building was due to expire on December 31, 1928. At the end of September, with deep-felt grief, he presented a plan for orderly liquidation to his board of directors, and it was unanimously accepted. The plan included reduction of his own salary, a total stoppage of production, and the gradual laying off of employees.

The great depression erupted with full-scale furor in November, 1929, with the stock market crash and the violent collapse of the nation's business prosperity. But fortunately, by the end of December, the Miessner Piano Company had sold all of its remaining pianos without reducing prices. Even more important, Miessner's longstanding creditors were paid in full. Stockholders not only had their money refunded, but also received dividends.

Within the next two disastrous years, over two hundred, or eighty percent, of the piano factories in the United States were closed. Most of these, including the Miessner Piano Company, never opened their doors to production again. Miessner went on to other life endeavors, wiser and amazingly undaunted by the stroke history had dealt. Always resourceful and fundamentally optimistic in nature, he continued to publish, create, and teach. In fact, many of his best efforts were yet to come.

To properly evaluate or interpret the saga of the Miessner Piano, it is necessary to go beyond the point of mere noteworthy invention. True enough, the entire piano industry has been changed drastically since this instrument first appeared in 1918. No longer is the large, heavy upright produced; rather, the small spinet has become the common instrument for homes, schools, and basic study. The large grand piano, as before, has continued to set the standard and remains the choice of advanced performers and concert artists.

Probably more significant is the fact that the story of the Miessner Piano reflects and elucidates the creativity of an outstanding pioneer in music education and the effects on him of an agitated, unsettled era. It demonstrates the human desire to succeed, and the need to rechannel efforts in the face of extreme adversity. These effects, even at their worst, were always turned to advantage, serving as an inspiration to others and leading to continued positive output. The underlying motivation for all of this, however, stemmed from an obsession which formed in Miessner's youth. It centered around the insatiable desire to bring the joy of music — to make it accessible — to all children, regardless of native ability or aptitude, simply because, according to him, they are entitled to it through a God-given right. The Miessner Piano exemplifies, most emphatically, one way he set about to fulfill the demands of this obsession.

The Songs of Hugo Wolf

by James Elson, *NATS Bulletin,* March/April 1980

The regretably short career of Hugo Wolf (1860-1903) has been summarized by Eric Sams:

"**1881-1891:** over 200 songs to texts by Möricke, Eichendorff, Goethe, Geibel, Keller and Heyse.
1892-1894: silence
1895-1897: an opera (*Der Corregidor*), another thirty or so songs, an unfinished opera *(Manuel Venegas).*
1897-1903: madness—death."

Besides the operas, Wolf wrote a small number of works for the piano, some chamber music, choruses, and orchestral music, which today is of little importance. Only nine years were devoted to composing. The actual time Wolf spent creating his songs was about six months.

When Wolf was inspired, he wrote in a frenzy, sometimes completing two or three songs in one day. There were also long, frustrating periods when no inspiration was forthcoming. Unlike Schumann, whose desire to create mercifully vanished as his melancholy state increased, Wolf still hoped to compose during his final years in an asylum.

Born in a small, rural town in lower Styria, then part of the Austrian Empire, now part of Yugoslavia, Wolf was raised in a musical family and received a good foundation in piano. This led to his excellent command of the instrument, both as a composer and performer. In 1875 he was admitted to the Vienna Conservatory where one of his fellow students was Gustav Mahler.

There was much for a young musician to see and hear in Vienna. Richard Wagner visited the city to conduct concerts of his own music. The fifteen-year-old Wolf admired the great master, as did most young musicians of his generation. He even contrived an interview with Wagner by persuading a hotel

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maid to let him into his idol's room before Wagner arrived. According to Wolf's account of the meeting, Wagner at first seemed inclined to order him out, but seeing the boy's obvious devotion, permitted him to remain for a brief conversation, and offered a few words of encouragement.

In 1884 Wolf became a music critic. To be pro-Wagner in Vienna at the time meant that one had to be anti-Brahms. Wolf was never one to do things in moderation. His violent attacks in print upon everyone and everything which displeased him became the talk of the town and earned for him the nickname "Wild Wolf." It was inevitable that the writings of Wolf the critic did not help the struggle for recognition of Wolf the composer.

There are two published sets of songs by Wolf which date from before 1888, the period of his first mature works. The first of these *Six Songs for a Woman's Voice,* begins with "Morgentau" ("Morning Dew"), and is dated June 1887. The poem is described as being taken from "an old song book," and has a folk-like flavor. The melody is appropriate to the text and very lovely. Wolf is not generally thought of as a composer of beautiful melodies, but he wrote not a few of them. This first set of songs also includes settings of Hebbel, Rückert, Reinick, and Möricke's "Mausfallen-Sprüchlein" (roughly translated, "Mousetrap Magic"), a charming piece, but one which gives little inkling of what he was yet to do with Möricke's poetry.

The second set of published songs, *Six Songs to Words by Scheffel, Möricke, Goethe, and Kerner,* includes "Biterolf" and "Zur Ruh, Zur Ruh," which are still performed, but fall short of the composer's mature style.

In 1888 the poetry of a then relatively obscure Swabian poet and Lutheran pastor, Eduard Möricke (1804-1875), seized Wolf's imagination. Forty-three Möricke songs were written in three months. To acknowledge his debt to the poet, he called his work *Poems by Eduard Möricke for Voice and Piano Set to Music by Hugo Wolf.*

Wolf brought to the Möricke songs an intimate knowledge of the works of Schubert, Schumann, and Loewe. In addition, he took the methods of declamation of Wagner's operas and developed them in his own personal way to suit the much more intimate medium of song. Wolf's approach to song writing was essentially literary. Therefore each poet and every poem represented new problems calling for different musical solutions. Each poem is set in a unique fashion, yet the stamp of the composer's personality is always apparent. This is perhaps the most outstanding characteristic of Wolf's genius.

Many of the Möricke songs are effective within the strictest economy of means. "Das verlassene Mägdelein" ("The Forsaken Maiden"), set by at least fifty other composers, was given what is generally agreed to be its definitive version by Wolf. A simple melodic figure with an insistent rhythmic pattern, the use of the augmented triad, and little else recreate the forlorn world of the girl who has been left by the boy she loves.

In other songs the voice part remains unsophisticated, but the piano is more complex. "Der Gärtner" ("The Gardener") and "Fussreise" ("A Walk") demand nimble-fingered accompanists. The much-performed "Verborgenheit" ("Concealment") a song in tripartite form, has a very chromatic B section flanked by A sections of great simplicity. Wolf grew tired of hearing this song performed to the exclusion of better ones, and reportedly disavowed it on at least one occasion.

"Auf einer Wanderung" ("Wandering") is an example of Wolf's writing on a much more extended scale. At times the voice freely declaims the verbal nuances of the poem, while the piano develops its own themes in an almost symphonic manner. It may be called a tone poem for voice and piano, with its use of motives in a chromatic, orchestrally conceived piano part.

Frank Walker, Wolf's biographer, calls the songs on religious subjects, "the very heart of the Möricke group." Perhaps the best known of these is "Auf ein altes Bild" ("On an Old Painting"). The scene is a green meadow with the Christ Child playing happily on his mother's lap. In the background trees are growing in a wood. One of them will someday become the cross. Once again, the effect is achieved with the utmost simplicity.

"In der Frühe" ("At Dawn"), although not specifically a sacred song, is found among the religious lyrics. The atmosphere of the early hours is depicted by a two-measure motive which is reiterated throughout the piece. Wolf makes this device work by the independence of the vocal line, his scheme of modulation, and a change from minor to major at the halfway point of the song.

Wolf's admiration for Loewe was reflected in his ballads and humorous songs. Perhaps his finest examples of both genres are found among his Möricke settings. "Der Feuerreiter" ("The Firerider") may be regarded as the culmination of the nineteenth century German ballad, which had first been elevated to a serious art form by Loewe and Schubert. "Der Feuerreiter" is far removed in its musical sophistication from the simple beginnings of the ballad in folk music. The composer identified with the poem so intensely that he began to study mysticism and read about psychic persons with supernatural abilities to anticipate fires. The score is highly chromatic, with the bright C major chords of the alarm bell in stark contrast to the dissonances beneath. It is difficult to imagine more appropriate tone-painting for Möricke's text, which relates the anxiety of the populace caused by the fire in the mill, the the hero's wild ride through smoke-filled fields, and his ultimate death. The piece is a tour de force for both singer and pianist.

Perhaps the funniest song in the literature of the lied is Wolf and Möricke's "Abschied" ("Parting"):

> "A man entered my room one evening—without knocking—and announced that he had the honor to be my critic. He surveyed my shadow on the wall and finally pronounced that my nose was too big for my face. He made other comments of a similar nature. Finally, he got up to go. When we came to the top of the stairs, I gave him a small kick to help him on his way. I've never seen anyone go downstairs so fast in all my life!"

The final sentence of the text is set to a waltz theme for piano and voice which is carried into the piano postlude, adding insult to the critic's injury.

Möricke's recognition as a lyric poet of the first rank was in great part due to Wolf's music. The songs contain the essence of the poet's art set to music of a comparable quality. They represent a synthesis of poetry and music rarely found in the literature of the lied.

The twenty Eichendorff songs that followed are the smallest in number and significance of Wolf's mature song collections by a single poet. The songs reflect to a large extent an aspect of Eichendorff's poetic nature not captured by Schumann. Many of them comprise a musical portrait gallery: "Der Musikant" ("The Minstrel"), "Der Soldat" ("The Soldier"), "Der Schreckenberger" ("The Adventurer"), and so on. "Das Ständchen" ("The Serenade") is the acknowledged masterpiece of the volume. An old man listens to a youth singing to his sweetheart. He recalls that long ago he too sang to his beloved, who is now dead. The piano part represents the lute of the serenader, the voice part the reverie of the old man. Wolf's music mixes the past with the present in a way that is beyond the capability of the poem alone.

"Verschwiegene Liebe" ("Silent Love") deserves mention, if only because of its great beauty. In this instance Wolf reveals a similarity of mood to Schumann's Eichendorff song "Mondnacht" ("Moonlight").

Wolf avoided poems that he felt had been definitively set by other composers. In the case of Goethe's poetry this frequently meant looking for verse that had not been set by Schubert. He did challenge Schubert, Schumann, and countless others in his songs from *Wilhelm Meister* to include those of Mignon and the Harper. He also felt that Schubert's Goethe songs dealing with the relationship of man to the deity, "Prometheus," "Ganymede," and "Grenze der Menschheit," left something still to be said. Whether he bettered his predecessor is a matter of individual taste, but it is generally agreed that in most of these songs he brought new insights to their texts.

The Goethe collection also includes sixteen songs from the *Westöstickler Divan,* a product of the poet's seventieth year. The verses were the result of the mutual attraction between Goethe and Marianne von Willemer, a married woman half his age. Indeed, some critics ascribe authorship of some or all of the lyrics to Frau von Willemer. Their love was sublimated into a poetry in which Oriental and Western ideas are mingled, and a feeling of poignancy fills the work.

Generally speaking, the Goethe songs are not as accessible as the earlier songs, and contain settings that have given Wolf the reputation of being esoteric. Nevertheless, there are more than a few that have the charm or melodic appeal of the Möricke and Eichendorff lieder. "Epiphanias" ("Epiphany") is a delightful children's song. "Die Spröde" ("The Proud One") and "Die Bekerte" ("The Convert") are jewels that every high soprano should know. "Anakreons Grab" ("Anacreon's Grave") represents Wolf in his richest lyric vein. "Der Rattemfänger" ("The Ratcatcher") is a rousing ballad that has frequently been used to close a group of Wolf songs by many tenors and baritones.

The forty-four songs of the *Spanisches Liederbuch* were the product of Wolf's interest in things Spanish. This interest did not always yield a profit—both of his unsuccessful attempts at opera were on Spanish subjects. Unlike his beloved Wagner, Wolf had no gift for the theatre. *Der Corregidor,* his only completed opera, has been revived periodically, but with little success. Two of the songs from the *Spanish Song Book* were incorporated into the work.

The texts of the *Spanisches Liederbuch* are translations of Emmanuel Geibel (1815-1884) and Paul Heyse (1830-1914). The results of their collaboration were published in 1852. Although most of the authors of the collection's verse are anonymous, seventeen of the lyrics set by Wolf are by known poets of the sixteen and seventeenth centuries, including Cervantes and Lope de Vega. The book begins with ten sacred songs. Three of these are portraits of the holy family. In "Nun wandre, Maria" Joseph encourages the weary Mary along the road to Bethlehem. "Ach des Knaben Augen" and "Die ihr schwebet" are songs of Mary to the Christ Child. The remaining songs are studies in intense religious emotion. Perhaps the most famous of these is "Herr, was trägt der Boden hier" ("Lord, What Does the Soil Bear"), which contains in its few bars the whole tragedy of Calvary.

The thirty-four secular songs of the *Spanisches Liederbuch* are mostly concerned with the joys and disappointments of falling in love—disappointments seeming to result in the majority of cases. Although the texts reflect the volatile nature of Spanish lovers, Wolf only infrequently tries for local color in his music, as in the charming "Auf dem grünen Balkon" ("Upon the Green Balcony") with its guitar-like effects in the piano. The secular songs are almost never presented as a group, no doubt due to their number and lack of variety of mood, but there are many attractive pieces that should not be overlooked. Among these may be mentioned the tender "In dem Schatten meiner Locken" ("In the Shade of My Curls"), the vengeful "Mögenalle bösen Zungen" ("May All the Wicked Tongues"), the heartbroken "Wer sein holdes Lieb verloren" ("He Who Has Lost His Loved One"), and "Alle gingen, Herz, zur Ruh" ("All, Heart, Go to Their Rest"), another of Wolf's simple, but incomparably beautiful masterpieces.

In December of 1891 Wolf again turned to the writings of Heyse and Geibel, and in a burst of creative activity completed fifteen songs of their *Italienisches Liederbuch*. These, along with seven settings completed the previous year, made up his first volume. From the beginning Wolf planned thirty-one lyrics in all. His inspiration, however, left him as quickly as it had come, and it was four years before he could complete the second volume.

Wolf himself called the *Italienisches Liederbuch* "the most original and artistically consummate" of his works. Posterity has agreed with this assessment. Although the translations are faithful to the original Italian, Wolf's songs are lieder in every sense. There is little attempt at local color, as in the *Spanisches Liederbuch*. The poems are best described as verses for lovers—passionate, bold, mocking, and occasionally humorous. Most are fewer than ten lines.

The *Italienisches Liederbuch* is not a cycle in the sense that it tells a story, yet its variety of moods lends itself to a performance in its entirety. When this is done, a male and female singer are required. Like Schubert's *Winterreise* and Brahms' *Magelone-lieder,* this should perhaps be undertaken only by mature artists before a knowledgeable audience. However, there are many songs in the collection which may be effectively programmed individually or in groups. The opening song, "Auch kleine Dinge" ("Even Small Things Have the Power to Charm Us"), is indicative of the treasures contained in the pages of the *Italiensches Liederbuch.*

Wolf's last songs (1897) were three settings for bass voice of Michelangelo Buonarrotti (1475-1564), who was not only a sculptor, painter, and architect, but an able poet as well. The songs undoubtedly reflect the composer's increasingly unstable state of mind—he was to break down completely after finishing them. The second song, "Alles endet was entstehet" ("All Created Things Come to an End") is indeed, in Eric Sams' words, "a strange and terrifying work." These are not songs one can learn to love, but they are unforgettable.

Most of Hugo Wolf is more honored than performed. His songs are, as Elaine Brody has so aptly put it, "the caviar of lieder literature." Most demand a clear understanding of the text before the music becomes intelligible. Another barrier to performance is the frequent difficulty of the piano parts. Songs like "Gesang Weylas," in which the pianist merely strums chords, are extremely rare. Often the burden of musical illustration falls primarily upon the pianist.

It is apparent that a successful performance of Wolf lieder demands a singer uncommonly aware of the text with an equally sensitive and technically proficient accompanist. Wolf's music is not only inspired by the poetic idea, but frequently follows the verse line by line, or even word by word. This approach has been called "Wagnerian," but is really as old as the "nuovi musici" of the Italian Renaissance. There exists in the approximately 250 songs of all descriptions written by Wolf repertoire for every voice from high soprano to bass.

The last songs of Hugo Wolf may be said to have ended the nineteenth century German lied that began with Schubert and his predecessors. At the beginning of the era we find composers setting verse of such renowned poets as Goethe and Heine, and, as in Schubert's case, only belatedly receiving recognition for creating a new work of art equal to (or perhaps superior to) its text. At the close of the period, Wolf, by putting the lyrics of Möricke to music, brought to the attention of the public a major poet whose work had been unjustly underestimated.

In Wolf's orchestration of a number of his songs the lied departs from its birthplace in the salon and enters into the concert hall. Certainly the symphonic songs of Gustav Mahler and many of the songs of Richard Strauss can no longer be considered lieder in the nineteenth century sense of the word.

German song has continued into the present century in the cycles of Hindemith, Schönberg, Berg, and countless others, but, as Jack M. Stein has accurately observed, the assumptions of both poetry and music have changed radically. "The production of that extremely intimate chamber form known as the German lied, which in its most exalted moments achieves so close a rapport between poem and music as to approach a union, came to an end when Hugo Wolf's last songs were written."

* * *

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Writing for the Amateur Chorus: A Chance and a Challenge

by Randall Thompson, *American Choral Review*, April 1980

[**Editors Note:** This article includes part of an address given by Randall Thompson at a meeting of the Intercollegiate Music Council at Yale University, May 8, 1959. Interspersed are his opinions on his own remarks some twenty years later.]

At the height of the Renaissance, Lorenzo de' Medici wrote a wonderful poem which opens with these words:

Chi non è innamorato
Esca da questo ballo.

It is easy Italian, but a hard couplet to put into English. One might say it meant "Anybody not in love will now please quit the ballroom." Or: "Let anyone who is not lovesick leave the dance floor."

I quote this because, by analogy, if there is anyone here who is not in love with choral music, now is his chance to slip away. If he is not in love with choral singing, let him leave. I am a passionate devotee of choral music. I always have been. But as I set out to tell you what I think and feel about it, I must warn you: I'm on fire about it; and if you don't want to hear what a fanatic has to say on the subject, please go away.

Comment: These opening remarks of an address delivered before a meeting of the Intercollegiate Music Council at Yale University in May 1959 had a curious effect: though written with the best intent, they were frowned upon by some of my distinguished listeners who had doubtless not expected such a tone. The discrepancy of opinion showed that choral music and choral composition had arrived at a crossroads in America, and this phenomenon had arrested my particular interest.

The history of music has taken many turns. Sociological factors, political events, historical incidents, philosophical ideas have changed its course, conditioned its content, brought about its popularity, enlarged

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its scope, determined its media, opened opera houses, closed churches, closed opera houses, opened churches, silenced—then released—singers, forbidden the intrusion of folk music, then made folk-music a rock on which to build.

Comment: It is only today that the latter remark might be construed as a pun. But if so, its truth holds: "Rock" has become one of the many new departures—one that is characteristic of the constant regeneration of music with which I was here concerned.

The ups and downs of music—and of the evolution of music—have been at once more violent and more abrupt than those of any other art. Sometimes it took centuries to effect any change at all; sometimes change was effected overnight. In the United States we have witnessed a mighty change—and a relatively quick one. What has happened in the last hundred years in this country is more rapid than ever happened in the Middle Ages, the Renaissance, or the Baroque. This, of course, has to do with the situation of a young country. But, as Oscar Wilde said, "People have been saying that for 300 years." And of course they are perfectly right.

It is natural that we should not, from the moment Columbus landed, have produced a "school" of musical composition. Columbus didn't stay very long; he didn't come here to teach music.

Comment: It is tempting to pause here and reflect for a moment upon what would have happened if Columbus had tried to share with the Noble Savage the art of music of that day — the mysteries of vocal counterpoint. He would have had a hard time, if my own experience in trying to teach the natives five hundred years later is any criterion.

Five hundred years is a long time. We made very little progress for about four hundred of those five hundred years. True, our early singing teachers gave us a modicum of musical literacy; true, there are fine documents of creative strength in early American choral music; true, the Handel and Haydn Society was founded in 1815, only a few years after Haydn's death.

By and large, however, we built our towns and our churches without any serious consideration of the music of Tallis, Byrd, Weelkes, Wilbye, Purcell — or of Monteverdi, Corelli, Vivaldi, Couperin, Rameau, Bach, or Handel. They lived and died without this country paying any attention to them. Thomas Jefferson's musical library extended from works of Purcell's father (also a composer) to Weber's *Der Freischütz*. But Jefferson was an exceptionally cultivated man. It would be unfair to expect many of his compatriots to have had such breadth of musical interest. Throughout the seventeenth, eighteenth and nineteenth centuries, the level of musical cultivation was extremely low, with only one or two exceptions and only two or three torchbearers.

Our debt to those torchbearers can never be repaid — how they fought and how much of the expansion of music in this country is due to them! I think of Oscar Sonneck, of John Knowles Paine, of Frank Damrosch, whose Oratorio Society at the turn of the century sang his editions of Lassus, Palestrina, Gabrieli. I think of Thomas Whitney Surette and of two outstanding leaders in twentieth-century college choral music: Marshall Bartholomew and Archibald T. Davison.

I could hardly hope to portray the struggle and the enlightened guidance that has brought about the present totally new state of choral music and through it, I believe, of all music in America. The truth is that while many a serious composer has been working in seclusion — doubtless producing fine works — a whole new medium of expression has come into being; nobody ever before had such a medium of communication as composers have today in the amateur chorus.

There are now an immense number of amateur choruses in this country — college and civic choirs, glee clubs and madrigal groups extend across the face of this continent. They have high musical ideals, high musical ambitions. They want to excel: excel in what they sing and in the way they sing it. This is a very special phenomenon of the twentieth century. An immense offering of work and great enthusiasm went into creating it. As a result, here is a new and a truly vast outlet for composers.

Now, composers are very special. They grumble about having no "market"; they grumble about being "unappreciated." Granted, they may be unappreciated. But *not* granted they have no "market." Nothing could be farther from the truth: boys and girls, men and women all across the country and around the world are ready and waiting, eager for new music to perform, fully as eager for it as an Esterházy prince ever was to have a new quartet!

In point of fact, the "outlet" for composers, their "market," is far larger than you and I could possibly estimate with any degree of accuracy. Great though it is, it will be much larger when capable leaders, desperately needed, move into hitherto silent, inert, potentially musical, vocal communities and "unlock their silent throats." This will have to come to pass. There are many more choral groups that want to sing well — and could sing well— than there are good choral conductors to lead them. And the end is not in sight.

Comment: Though written twenty years ago, this statement still holds true. The reason is in large part the greatly raised general level of musical education: while a new generation of choral conductors and while professional choruses have come into being, the demand for choral music continues to grow. But a principal reason is the quality of choral music itself. And this is a point that particularly occupied my mind at the time.

What do these people like to sing? Not an antiquated, trite repertory. They want to sing William Byrd, Bach, Beethoven, Berlioz, Brahms. Above all they want to sing more *a cappella* music.

Now there are two things about *a cappella* music. The first is that no chorus can really sing well with an orchestra, or even with piano or organ, until it can sing well by itself without accompaniment. The second is that if a chorus can sing well *a cappella,* a vast body of beautiful music is opened up to it. The whole *a cappella* literature from Dunstable to Monteverdi and extending into the nineteenth and twentieth centuries is the chorus's private domain.

For a long time we did not realize this. Much was done to bring great choral music to our attention, and it did a great deal of good. Men's colleges, taking the lead, sang many hitherto unheard masterpieces. But it was only a step in the right direction, as those responsible for it were the first to say.

I would defend the sensitive "arrangement" of great choral music — the transposition, the change of color and range. I would also defend the good arrangement of folk music — really, for centuries, a subdivision of choral composition. Arrangements can be very useful. But they have their limitations, and they can be carried too far. The chief value of choral arrangements was, and still is, that they enabled choruses of men's voices or of women's voices to enlarge their limited repertories and thus broaden their experience through acquaintance with a great literature. As co-education has spread in this country, the old-fashioned *Männerchor* organizations and ladies' singing societies have become far less common and far less popular.

In a way this is a pity, for there is a fine literature for men's voices and for women's voices alone. It is to be hoped that this literature will never fall into disuse or neglect. The literature for mixed voices is infinitely larger, and greater; and the last hundred years or so have gradually put within easy reach a vast literature of music for mixed voices — sacred and secular — music of infinite variety, music of ineluctable beauty. Whole sets of musical monuments have appeared and are still appearing: English, French, Flemish, German, Spanish, Italian — chansons, madrigals, masses, motets. When I was in college, I procured with some difficulty a handful of Monteverdi's madrigals. Now his whole output is accessible to all. More and more octavo editions appear annually; more and more choral conductors prepare their own working editions. Indeed, I sometimes wonder whether it is co-education that is responsible for the increasing popularity of mixed choruses or whether the beauty of the literature has brought more and more coeducational choruses into being, nourished and sustained them. At any rate, this particular phenomenon — the proliferation of mixed choruses — did not occur, and could not have occurred, a hundred years ago. There would not have been anything to compare with the glory of the presently available literature, either in quality or in extent. Is it too much to say that the literature itself has been the dominant creative and sustaining force in the formation and flourishing of one mixed chorus after another?

Why, under these circumstances, with this unparalleled outlet within easy reach, *why* has there not sprung up in this country a *bonafide* school of choral composers? We hear about the "cultural explosion," but no such "school" has emerged. Of all the many possible reasons for this lack, I am going to select a few and elaborate on each one of them briefly.

1) The tyranny of the Doctrine of Absolute Music. This aesthetic fallacy has retarded choral composition in this country more than any other single factor. It has even done harm to the creation of absolute music, because an instrumental style unleavened by the knowledge and experience of writing for voices can become over-instrumental, even turgid, and in effect lose touch with the human spirit. Let me state at once that I consider, for example, Beethoven's C-sharp Minor Quartet one of the greatest achievements in music or, for that matter, in all art. It is, unimpeachably, absolute music. But think how much choral music Beethoven had written before he wrote the C-sharp Minor Quartet. Yet an absolute doctrine of absolute music persists in our day. It does infinite harm to choral music.

Comment: It may have been the matter of folk music arrangement, mentioned a little earlier, from which the division of opinion between some members of the audience and myself took its point of departure. But more likely it was this argument of a doctrine of absolute music. Though there was obviously no such intention, it might be applied to the orientation of some of my critics.

2) A second impediment to choral composition is the **difficulty of applying contemporary compositional techniques to writing for chorus.** Modern idioms — the insistence on dissonance and superchromaticism, on fitful and irregular rhythms; the vogue for intensity and a pervading *martellato* style (so accented throughout that there remains virtually no accentuation at all); the Romantic cultural lag that characterizes many a new work, a total absence of "inner check"; a ranting in tone or an equally excessive quietism — all such stylistic traits do not lend themselves *a priori* to the medium of the chorus. And as in writing for any medium, so in writing for chorus: it behooves the composer to understand the characteristics, the limitations and the capabilities of his chosen medium.

Let us consider what trials, what tests these young Taminos must undergo.

The first thing that they should realize is this: many of the greatest composers' greatest works are choral, and they can all be sung by amateurs. What would be the good of writing a choral piece that only professionals could sing? If a piece is too difficult for amateurs to sing, the chances are that it is not good enough. It would be a terrible indictment of contemporary schools of composition if, in this respect, they were accused of failing to do what their forebears did so well.

Comment: This is probably the hardest statement to maintain in my discussion now that another twenty years have passed. They have brought the developments of the modern professional chorus and of totally new choral idioms inspired by it. Perhaps the best comment I could offer is that these new idioms characterize the problem: they are predominantly developments of the *Sprechstimme*, of sounds that the human voice can produce besides singing. The best way to restate my point might be: the farther we move from the natural limitations of the human voice, the farther we move from the nature-given laws of music.

Writing for voices has been a passionate, life interest of mine. I warned you at the start: I am fanatical on the subject. Would it be decent for me to give you a feather or two out of my own cap?

Above all, choose a good text and not too long a text. Don't choose a mawkish, sentimental, obscure, problematic, eccentric text or any text capable of appealing only to a few. Choose a text of some universality, whether serious or comic, sacred or secular. And in choosing it, remember that (as Samuel Johnson said of the ideal prose) you want something "familiar but not coarse, elegant but not ostentatious." There is sometimes a real difference between what is popular and what is great; but there is no difference at all between what is great and what is widely popular over a long period of time.

A few suggestions in connection with your choice of text:

Read and re-read all the poetry you can—try to become a connoisseur of poetry. Do the same thing with prose. There is probably no richer source of beautiful, universal and poetic texts for choral settings than the Bible. A Concordance of the Bible can be enormously helpful in discovering texts.

Having found your text, commit it to memory. Sing it to yourself in a thousand different ways. Decide on the best, the most fitting melody for it. Don't worry about progressions; let the tune and the words determine the form. Let the music follow the rhetoric of your texts. Don't set a question in the text with a full cadence in the tonic. Don't place subordinate clauses in the very heart of the central tonality. Above all, place the voices where they will sound. Avoid inappropriate chronmaticism. Avoid extreme ranges. Avoid unnecessary *divisi* in the individual parts. And finally sing the individual parts to yourself. If you can sing them, it doesn't necessarily mean that they are good; but if you can't sing them, there's something wrong, and you had better do some serious retouching.

I have found it useful not only to search carefully for texts, but also to keep a file of poems or prose that might some day come in handy. My "file" has stood me in good stead. Years before I set it to music, I happened on the text of "The Last Words of David" in a Gideon Bible in a hotel room. When subsequently Koussevitsky asked me—at the point of a gun—to write a short choral piece for a documentary film on Tanglewood, I had the text in hand—and the gun never went off.

The first lines—the ones that set my mind to work—for a more recent large work written for a double chorus I happened to see on the front page of the *London Times.* In 1953 I wrote a little choral tribute *(Felices Ter)* to Dr. Davison on his seventieth birthday: the text was an inscription on a gate leading into Harvard Yard.

Don't worry about so-called ugly sounds in a text: difficult vowels or clusters of consonants, e.g., "make his paths straight." A good conductor will overcome any such difficulty. Just as there is, in the absolute sense, no "ugly" color, no "ugly" chord, so there is, in the absolute sense, no "ugly" combination of vowels or consonants.

Don't believe for a moment that, to be good, the musical setting must follow slavishly the natural declamation of the words. Naturally, one does not miscalculate words or syllables, except for very special effects; and naturally one does not stress unimportant words, especially prepositions. But neither does one have to follow the exact rhythm of the spoken word. Plainsong, noted for its natural declamation, is not always faithful to the normal accentuation of the text. But whether or not it is basically declamatory, it is supremely beautiful monophony. It has been said that Palestrina is a kind of polyphonic plainsong.

This simply is not so. In one motet setting by Palestrina (chosen at random), the four-syllable word *benedictus* is divided thusly: one note each (one beat each) for the syllables *be* and *ne*, thirteen notes (twelve beats) on *dic,* and one note (four beats) on the final syllable *tus.*

The beauty of this soprano line, which in the F tonality begins on a′ and climaxes on f″ during the melisma on the syllable *die,* makes us think nothing at all of the incongruity of the duration of the "*i*" in "Benedictus." But to return to our point, it is the syllable with the *tonic accent* that receives the melisma. This is good, though it cannot be made into a rule. Both plainsong and the polyphony of the Palestrina style place melismas on unaccented syllables. The most conspicuous example of this practice is the traditional *jubilus* at the end of the word "alleluja." But it works better with the final *a* than with most final unaccented syllables in English. We do not like to sing "beautifu-u-u-l." Above all, no one likes to sing a melisma on the inflected final syllable of a verb, e.g., "gaz-i-i-ing." This obscures the beauty and meaning of the word and accentuates instead the participial ending common to all verbs in the English language! No aspect of choral composition is harder to teach or to be specific about than choral prosody. There are virtually no hard-and-fast rules. The best way to acquire an instinctive feeling for it is to read poetry well and thoughtfully and, above all, to read it aloud. This is why it is a good idea to commit one's text to memory before starting to set it to music.

I have dwelt at some length on this point because composers are apt to be over-timid about "texting," or finicky, or careless. Ideally the music seems to grow out of the words. Certainly it must not be sacrified to them. Music was never sacrificed to the words in Schubert's songs. How simple the problem can be is shown best of all in a traditional ballad. There the same music takes care of perhaps thirty verses or more.

Some strange prosody crops up in the stanzas of our hymns. On the other hand, consider the strophic ayres of Dowland or Ford, or the strophic choruses of Mendelssohn or Brahms. In "Marias Kirchgang" from the *Marieniieder,* Brahms used the same music for five or six stanzas; for one other he wrote special music, not because the prosody required it, but in order to suggest the church bells that, according to the legend, rang out miraculously.

The best rule remains: sing the words to yourself. If the melody brings out the feeling of the text and the significance of the important words and of the important syllables, then the prosody is good—then the musical rhythm and the rhythm of the poetry or prose are blended to create the rhythmic ebb and flow of the choral parts.

Some final technical observations:

In many contemporary works the time-signature changes every bar or so. This particular mannerism works rather badly with voices, especially with unaccompanied voices. Rather than differentiating rhythm, it distorts rhythm, and undistorted rhythm, whether slow or fast, is the singer's most important aid. Of course, occasional changes of meter are unavoidable. But constant or capricious changes (that perhaps just a fermata or an accent would render superfluous) make singers uncomfortable. The attacks become shaky; pitch suffers. Meanwhile, perhaps the whole passage could have been written in 4/4 time in the first place.

Repetition of words can be rhetorically highly effective: "Gloria! Gloria! Gloria!" or "Gone! Gone! Gone!". But "Full many a glorious morning have I seen, I seen" doesn't make sense to either singers or listeners. Words in any given line should never become meaningless fragments.

Be sure to check your syllabification by consulting a dictionary. Your editor may do it for you—or he may not. We sing "ligh-ting," but it must be printed "light-ing" (a very common type of error even in published music).

My last suggestion: I want to emphasize the great importance of learning to write well for unaccompanied chorus before trying to write accompanied works. Just as a chorus that cannot sing well *a cappella* cannot sing well with piano or orchestra, so a composer who cannot write well for *a cappella* chorus cannot hope to write really well for accompanied chorus.

Comment: In re-reading this passage, I am struck by the realization that more than three hundred years ago Heinrich Schütz gave similar advice to the young composers of his day (Preface for the *Geistliche Chormusik,* 1648). He called on the principles of the Renaissance to stem the tide of the Baroque. But such "Rebirth" will go through the ages as long as there are new generations of young composers.

* * *

What, we might ask in the end, are the immediate advantages, what are the rewards of writing for chorus, men's, women's, mixed?

To cite perhaps the most direct advantage first: choral compositions can be an asset to a composer. At the beginning of his career, his orchestral works are often liabilities to him under our present musical economy. On the other hand, a good list of well-written choral works with good texts can supplement his annual income and perhaps enable him to keep on writing.

But far more important will remain the purifying and refining effect that writing for chorus will have on his musical style, both choral and instrumental. The individual parts of a choral piece must have character and interest if the singers are to be moved in any way by it; if they are not moved, they will not perform it well, their hearers will be apathetic, and the piece a failure. In order to succeed, a choral composer has to make his emotional intent crystal clear. A kind of fundamental simplicity is blessedly imposed upon him. But this should not make him feel constricted or thrown into chains. Fundamental simplicity is one of the outstanding characteristics of good music, of good art. To learn to be simple never did any artist any harm. True, the line between simplicity and banality is often only a thread. That pitfall obviously has to be avoided. But a composer who cannot do a simple thing well cannot be relied upon to do a complex thing well. Writing for voices may refine a potentially turgid style.

What gives me the greatest joy and the deepest inner satisfaction, and what I regard as the highest reward of all, is to know that the choral music I write is sung by boys and girls, men and women who are amateurs—and it is well to remember that the original meaning of the word is entirely positive. I put the notes on paper: they sing it; they are doing something they love to do, just as I have been.

Naturally a composer is pleased to have a Symphony Hall or a BBC performance of an orchestral work. But one can be just as much pleased by performances of a choral work of small choirs, choruses, glee clubs. One is pleased, too, and strangely affected when one hears that one's work has been sung by high-school students or by the choir of a little church in Kentucky, or by a naval college in Japan, a group of students in Korea, or a Hindu "Madrigal Society" in Bombay. Those are things that make one realize what writing music really means and what responsibility it carries with it; those are the things that make financial profit seem a very minor consideration; those are the things that lift up one's heart, that give one the courage to go on, the incentive to try and make it better the next time.

Haydn summed the whole matter up when he heard that *The Creation* had been performed on a small island in the Baltic Sea. From the little town of Bergen, capital of the island of Rügen in the Baltic, a society of amateurs wrote to thank him for the pleasure that performing his *Creation* had given its membership. Haydn replied:

> Gentlemen:
>
> It was a truly agreeable surprise to me to receive so flattering a letter from a quarter to which I could never have presumed that the productions of my feeble talent would penetrate. Not only do you know my name, I perceive, but you perform my works, fulfilling in this way the wish nearest my heart: that every nation familiar with my music should adjudge me a not wholly unworthy priest of that sacred art. On this score you appear to quiet me, so far as your country is concerned: what is more, you give me the welcome assurance—and this is the greatest comfort of my declining years—that I am often the source from which you, and many other families receptive to heartfelt emotion, derive pleasure and satisfaction in the quiet of your homes. How soothing this reflection is to me!
>
> Often, as I struggled with obstacles of all kinds opposed to my works—often, as my physical and mental powers sank, and I had difficulty in keeping to my chosen course—an inner voice whispered to me: "There are so few happy and contented men here below—on every hand care and sorrow pursue them—perhaps your work may some day be a source from which men laden with anxieties and burdened with affairs may derive a few moments of rest and refreshment." This, then was a powerful motive to persevere, this the reason why I can even

now look back with profound satisfaction on what I have accomplished in my art through uninterrupted effort and application over a long succession of years.*

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*Quoted from Oliver Strunk, "Haydn," in David Ewen, ed., *From Bach to Stravinsky* (New York: W. W. Norton, 1933), p. 85.

Reflections of a Timpanist

by Vic Firth, *Percussionist,* Winter 1980

In this essay I would like to reflect on the audition process of the symphony orchestra, choosing a teacher, and how to obtain experience—all topics that I hope will be interesting and informative to aspiring timpanists and percussionists.

Auditions

The subject of auditions is fraught with gossip and rumor. We sometimes think that candidates are chosen and decided upon even before the audition takes place. This is not so! Never let anyone discourage you from attending an audition because you believe it is already settled. I have taken part in all auditions for principal players and some non-principal openings with the Boston Symphony Orchestra. We have a panel of about ten people who sit behind a curtain, totally isolated from the contestants on stage. We know them only by number and we are interested in one thing—the quality and musicianship of the player. Even if a member of the panel could recognize a contestant's style and falsely give him a high rating, the contestant would have to contend with the votes of the nine other judges. When one falls short of the standard, a rejection will certainly occur during the preliminary audition.

My musical colleagues have extremely high standards and are very critical. We in the Boston Symphony take great pride in our work and in the fine players who work with us. We would be foolish not to select the most qualified performer. The same basic philosophy is held by conductors. They may have someone in mind or know of a certain musician's reputation, but when it is a matter of final selection, they choose the one they feel is the finest available. I cannot remember

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Mr. Firth is solo timpanist with the Boston Symphony Orchestra and Professor of Timpani at the New England Conservatory of Music. He joined the BSO in 1952, being its youngest member for many years. He is the author of several works for timpani and percussion, including *The Solo Timpanist: 26 Etudes.*

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one instance of a performer "who had the job sewed up," who obtained it. Be well-advised that when there is a position that appeals to you—and you feel well qualified—go after it with all your musical taste and personal vigor.

In preparing for an audition, leave no stones unturned. Know all the standard repertoire at your disposal. Inject your musical personality into your performance by allowing the music to project your emotions. Let your playing mirror your seriousness, wisdom, sense of humor, humility, and other feelings. It is important to remember that musical performance must arouse some emotional experience within the listener. Whether the listener is a conductor, a panel of musicians, an admissions director, a dean, a friend, or a concert audience, you must arouse something in them in order to be successful. Your sensitivity to the meaning of the music you play will enable you to project this interpretation. It matters not whether the listener laughs or cries, or thinks the music is vulgar, serene, or dramatic. What is important is your ability to create these emotional states through your playing. I believe there is fairness, honesty, and integrity still left in the world; success usually results for those who are prepared to work very hard to obtain it.

Choice of a Teacher

Choosing a teacher means choosing a style, a standard of interpretation, a concept of sound, and in the widest sense a musical and technical foundation. Each of us at some time has been impressed by a great performer. It matters not whether it was Buddy Rich, Saul Goodman, or a local professional; when you heard him play you were eager to emulate his style. Your musical sense told you that this person was an expert at making music. The problem is now how to approach him for advice and instruction. If this person lives in your area it may be relatively easy. Do not be afraid to telephone or write him a letter. Ask to be able to play for him. Then ask for criticism of your playing. If his criticism seems constructive and aware of your strong and weak points, he may be qualified to improve your playing. If he has very little to say and his criticism is weak, the chances are that you could give him a few lessons!

We should always remember that in the student-teacher relationship, the student's ability is very important. A great teacher can do something for a mediocre student, but a mediocre teacher can do nothing for a great student. The combination of an intelligent teacher and talented student can result in musical success. Once you have mastered the basic techniques under the guidance of a good teacher, you can begin to enjoy the fine art of performing. In the beginning you will imitate your teacher's style. Later as you mature, you will develop your own personal style. This style will be the result of many things, but in the end it will be you. The development of a concept of sound will follow a similar route. Your understanding of tonal coloration, sound production, and rhythmic projection will come from many hours practicing and then by applying the results of this work to actual performance situations. My advice is to play and perform as often as possible in all styles of music, e.g., chamber music, jazz, symphonic, rock, and so forth. Do not limit yourself, but perform and experiment with music from all musical style periods. Be imaginative and try new ideas. The key to accomplished artistry is hard work motivated by an inspiring teacher who is able to guide you by providing technical, stylistic, and interpretative models.

Experience

One of the most overworked words in the music business is experience. It seems that when a musical organization is searching for a quality player, he must be twenty years old and have thirty years of experience! Perhaps by reviewing the beginnings of my own career I will be able to give some insight into this problem of having experience. I was twenty-one when I was engaged by the Boston Symphony. But my credentials regarding experience may appear overpowering. I had played eight years with a jazz combo, and seven years with a fifteen-piece dance band. In spite of these advantages, I still prepared and played a solid audition. I made up for my lack of symphonic experience by doing a number of things. First, I made sure I was technically proficient in mallets, percussion, and timpani. I became totally familiar with the standard repertoire, at least as knowledgeable as one could be without having actually performed it all. To do this I studied scores, listened to countless recordings with scores, and attended as many concerts as I could afford (or sneak into). I brought as many of my own personal instruments to the audition as I could transport, e.g., snare drum, marimba, cymbals, tambourine, triangle, castanets, my own sticks and beaters, and a few miscellaneous tricks. I even brought my own parts to certain scores. I performed a solo piece that I thought showed my abilities in all categories. I was extremely well prepared, having practiced fourteen hours the day before the audition. My normal practice routine was six to ten hours a day anyhow. I was organized and moved efficiently and positively, but always in a gentlemanly manner. My father, a musician who knew the business, was a strict disciplinarian. At the audition, when asked to play a specific piece or passage, it was played correctly the first time, i.e., all notes, dynamics, color, shadings and the like were included. At my audition everything that should have been there was present except experience. Obviously because of a successful audition, I was offered a contract. Everyone knew that if I had the necessary potential, the experience was the easiest thing to acquire once I had the job. I do not want you to think I am bragging and patting myself on the back, I just want to emphasize that the talented young have the whole musical world ahead of them if they just have the dedication to work toward their goals.

A lack of experience should not inhibit your desires. Youthful exuberance can make up for lack of experience in a dozen different ways. You should have nerves of steel and the technique to back it up. Always conduct yourself in a courteous manner and have a good personal appearance. Remember, if two players are absolutely equal musically, the conductor is more likely to engage the one who is polite and neatly dressed rather than the one who is rude and unkempt.

Finally, about the thirty years of experience mentioned above, you acquire fifteen years of it your first year and another ten years during the next three or four. This, of course, depends on how serious you are and if you continue to study, practice efficiently, and set high standards for yourself. This accounts for twenty-five years of experience. During the last five years of experience earning, finesse begins to emerge—finesse in style and interpretation, and in the actual knowledge of the music you are performing. (All these numbers are hypothetical, but their relative proportions perhaps are correct.)

As you begin your career, you

are engrossed in playing in tune and making correct entrances. As you mature musically, this almost becomes second nature. What then becomes terribly important is your ability to listen—not only to what you are producing, but more importantly to what everyone around you is doing. The importance of listening cannot be over emphasized. As a performer in an orchestra or any ensemble, listening reflects the single most important aspect of your musical experience. When one has experience, playing "in tune," "in time," and "in the right place," becomes second nature. Listening means playing with musical expertise and finesse. This is really the only aspect of "experience" with which an inexperienced player has to be concerned. As you practice and perform during your student and training years, address yourself as much as possible to this area of musical development.

To summarize the above, artistic achievement on any instrument requires great determination and endless hours of hard work. All this assumes that the necessary God given talent is present. I still get great pleasure and joy from a musical, exciting, and exhilarating performance. I also receive great satisfaction from all of my students and their musical endeavors. I derive excitement and pleasure from all my students who have worked hard and play well. Continue to be devoted, devout, and devoid of discouragement. If you do, you will succeed with your musical and personal ambitions.

The Braille Music of Germany: Reuss System Part II

by Bettye Krolick

This article continues the comparison of the Reuss system used in Germany with the Spanner system used in the United States. Sources are *Lehrbuch der Welt-Blindennotenschrift* by Alexander Reuss (Leipzig, 1964 and 1978) and the *Revised International Manual of Braille Music Notation 1956* compiled by H.V. Spanner (Louisville, Kentucky, 1961). What is referred to in this series as the Spanner system grew out of a 1954 international congress and represents the work of many countries.

Part I, published in the July/August 1980 issue of the *Musical Mainstream,* covered general differences between the Reuss and Spanner systems. This article deals with keyboard and vocal music. Part III will discuss the signs for plucked and bowed string music.

An understanding of both the Spanner and Reuss systems is essential for musicians to make full use of the braille scores available through NLS. Fortunately, the vast majority of braille music signs are identical in all systems and only differences need to be identified.

Keyboard Instruments

Hand signs and the direction of intervals. In both Spanner and Reuss, the prefix for a right-hand part (dots 4-6, 3-4-5) indicates that intervals read down, and the prefix for a left-hand part (dots 4-5-6, 3-4-5) indicates that intervals read up. In the Spanner system, which is written in parallels, hand signs at the margin govern the direction of intervals for an entire line. If other hand signs appear within that line, the direction of intervals does not change.

In the Reuss system, where several measures of the right-hand part are written in a paragraph before the left-hand part starts, every hand sign affects the direction of intervals. When alternating hands are used in a passage and the direction of intervals should be the same for both hands, the reverse-reading direction for one hand is shown by doubling the second character of the sign. In a paragraph for the right hand ⠸⠜⠜ indicates that notes played by the left hand also read down. In a paragraph for the left hand, ⠨⠜⠜ indicates that notes played by the right hand also read up.

That same doubling principle is used in Reuss when the direction of an arpeggio is down rather than up, when it moves downward through more than one staff, or when it changes direction from up to down.

Reuss signs:

⠜⠅⠅	Downward arpeggio through one staff
⠐⠜⠅⠅	Downward arpeggio through both staves
⠜⠅⠜⠅⠅	Arpeggio up, then down

Slurs. The basic slur signs in Reuss are identical to Spanner. The grace-note slur is different, and Reuss adds signs to show specifically where a slur ends if it changes to a new in-accord part or a new staff.

Reuss signs:

⠰⠉	Short slur from one section to another
⠨⠸⠉	End of slur from another in-accord part
⠨⠐⠉	End of slur from another staff
⠈⠁	Grace-note slur
⠐⠇	Straight line between staves
⠨⠐⠇	End of straight line from another staff

⠐⠘⠆ Continuation of phrase to new staff

⠨⠰⠃ Continuation of phrase from another staff

Organ manuals. In print publications organ registrations are noted at the beginning and throughout the score. Spanner follows the print at the beginning of the transcriptions and uses abbreviations during the composition itself. In the Reuss system, manuals are indicated with specific signs that are the same as the position signs of stringed instruments. These are listed below:

⠠⠜⠜ First manual; Choir

⠠⠜⠌ Second manual; Great

⠠⠜⠬ Third manual; Swell

⠠⠜⠼ Fourth manual; Solo

In the Reuss system, a dot 3 following a number in the organ registration represents the small print sign for "foot," which is abbreviated "ft" in Spanner.

Example:

⠋⠇⠥⠞⠑ ⠋⠞⠼⠓ Spanner

⠋⠇⠥⠞⠑ ⠼⠓⠄ Reuss

A plus sign, dots 2-3-5 in Reuss, is used to show registration. Since the Spanner system does not provide a plus sign, the word "add" precedes the registration.

Example:

⠖⠋⠇⠥⠞⠑ Reuss

⠁⠙⠙ ⠋⠇⠥⠞⠑ Spanner

Vocal music
In print, the correlation between notes and syllables is shown either with slurs or by the spacing of words on the page. In Spanner, syllabic slurs (dots 1-4) placed between braille notes tell the performer when more than one note belongs to a single syllable.

In Reuss, a distinction is made between print slurs and spacing. Dots 1-4 represent the print slur; dot 1 is a syllabic slur that does not appear in the print copy.

When two or more vowels should be sung on one note, both systems note this in the music line with dots 1-2 or dots 1-2-3 following a note that has two or three vowel sounds combined or elided. In Spanner, the line of text also indicates elisions with quotation marks; in Reuss, no indication is present in the text.

All of the above signs, as well as the formats for European music, are explained in the *Dictionary of Braille Music Signs* now available in large print and in braille. Requests should be sent to Music Section, National Library Service for the Blind and Physically Handicapped, Library of Congress, Washington, D.C. 20542.

NEW MUSIC MATERIALS

The following works are available on loan from the Music Section, National Library Service for the Blind and Physically Handicapped, Library of Congress, Washington, D.C. 20542.

Braille and recorded materials may also be purchased from their respective producers. Large-print scores are available on loan only. These listings show, where possible, composer, title, print publisher, producer, and Music Section catalog number.

Materials in the music collection are available on two-month loan, renewable upon request.

SOURCES

AGO. American Guild of Organists Educational Materials, c/o Dr. Orpha Ochse, P.O. Box 675, Whittier, California 90608

HC. Handcopied braille, available only on loan from the Library of Congress

RNIB. Royal National Institute for the Blind, 224 Great Portland Street, London, W1N 6AA, England

STBB. Statens Trykkeri og Bibliotek for Blinde, Rønnegade 1, 2100 København Ø, Denmark

VFB. Verein zur Förderung der Blindenbildung e.V., 26 Bleekstrasse, Hannover-Kirchrode 3000, West Germany

BRAILLE

SCORES

Accordion Music, Arranged

Albéniz, Isaac Manuel Francisco
TANGO IN D; Amsco Music; STBB; BRM 25961

Chamber Music

Bach, Johann Sebastian
TRIO-SONATA, S. 1038, G major; flute, violin, and continuo; Peters; STBB; BRM 25957

Choruses, Secular

Fraser, Shena
I SAW A FAIR MAIDEN; Galliard; RNIB; BRM 26329

Wyese, Christoph Ernst Friedrich
RISLER, ALLE BØLGER SMA; publisher undetermined; STBB; BRM 25999

Organ Music

Springer, Max
VIER FESTPRALUDIEN op. 21; Koppenrath; VFB; BRM 25869

Walther, Johann Gottfried
CONCERTO IN F; organ unaccompanied; Bärenreiter; RNIB; BRM 25984

Organ Music, Arranged

Wagner, Richard
VORSPIEL UND BRAUTCHOR from LOHENGRIN; Vogel; VFB; BRM 25915

WALTHER'S PREISLIED from DIE MEISTERSINGER VON NURNBERG; Vogel; VFB; BRM 25919

Piano Music (4 Hands)

Dvořak, Antonín
LEGENDS op. 59, book 1; Lengnick, RNIB; BRM 26330

Popular Music

AND THE BEAT GOES ON by Leon Sylvers III; RNIB; BRM 26333

ATOMIC by Deborah Harry and Jimmy Destri; RNIB; BRM 26332

BRASS IN POCKET by Chrissie Hynde; RNIB; BRM 26031

CARRIE by Terry Britten and Brian Robertson; RNIB; BRM 26331

COWARD OF THE COUNTY by Roger Bowling and Billy Ed Wheeler; RNIB; BRM 26036

DAY TRIP TO BANGOR by Debbie Cook; RNIB; BRM 26030

I HAVE A DREAM by Benny Andersson and Björn Ulvaeus; RNIB; BRM 26032

MY GIRL by Mike Barson; RNIB; BRM 26037

TOO MUCH TOO YOUNG by Jerry Dammers; RNIB; BRM 26038

Saxophone Music

Classens, Henri
JERUSALEM; Philippo; STBB; BRM 26003

Ibert, Jacques
ARIA; Leduc; STBB; BRM 26002

Violin Music

Bach, Johann Sebastian
SONATA, S. 1014, B minor; Vogel; VFB; BRM 26090
SONATA, S. 1015, A major; Vogel; VFB; BRM 26052
SONATA, S. 1016, E major; Vogel; VFB; BRM 26041
SONATAS, S. 1017-1019, C minor, F minor, and G major; Vogel; VFB; BRM 26073
SONATA, S. 1032, A major; second and third movements; violin part only; Vogel; VFB; BRM 25902

Bazzini, Antonio
LA RONDE DES LUTINS op. 25; Schott; VFB; BRM 26112

Beethoven, Ludwig van
SONATA NO. 4 op. 23, A minor; Vogel; VFB; BRM 26128

Grieg, Edvard Hagerup
SONATA NO. 2 op. 13, G major; Breitkopf und Härtel; VFB; BRM 26118

Pagamini, Nicoló
24 CAPRICES op. 1; Litolff; VFB; BRM 26123

Violin Music, Arranged

Bériot, Charles-Auguste de
CONCERTO NO. 9 op. 104, A minor; Eulenberg; VFB; BRM 26120
FANTASIE ZU *SCENE DE BALLETT* op. 100; Schott; VFB; BRM 26124

Chopin, Fryderyk Franciszek
NOCTURNE op. 9, no. 2, E-flat major; Vogel; VFB; BRM 26134

Dvořak, Antonín
HUMORESQUE op. 101, no. 4, F major; Vogel; VFB; BRM 26126

Vocal Music

Burleigh, Henry Thacker
SWING LOW, SWEET CHARIOT; low voice; Ricordi; RNIB; BRM 25991

Head, Michael
MONEY, O!; medium voice; Boosey and Hawkes; RNIB; BRM 26129

RECORDINGS

CASSETTES

The following series of lectures was produced by the American Guild of Organists.

CREATIVE USE OF HYMNS IN WORSHIP — W. THOMAS SMITH; AGO, C-6; CBM 645
Suggestions for choosing hymns and anthem settings and for increasing their effective use in worship.

INTRODUCTION TO ELECTRONIC MUSIC — DANIEL PINKHAM; AGO, M-1; CBM 646
Covers differences between common use of music terminology and its use by electronic engineers and scientists. Demonstrates production and modification of sounds on a small synthesizer.

TUNING AND TEMPERAMENT — JOHN BROMBAUGH; AGO, M-2; CBM 647
Shows deviations from Pythagorean scale in several temperament systems, including mean-tone, equal, and the system invented by J. P. Kirnberger. Demonstrates tunings on a pipe organ.

LUTHERAN WORSHIP — THE REV. HENRY HORN; AGO, L-1; CBM 648

Changes in the use of hymns and liturgy in the United Lutheran Church of America from the nineteenth century to the present.

ROMAN CATHOLIC WORSHIP — THEODORE MARIER; AGO, L-2; CBM 649

States that Roman Catholic liturgical practices changed little from the sixteenth century until 1963, when the Second Vatican Council called for congregational participation in singing and for replacement in the liturgy of Latin with the vernacular. Plays examples of music written since the Council's decree.

SHORT LECTURES, PARTS 1, 2 — ERIC ROUTLEY; AGO, L-5, L-6; CBM 650, CBM 651

Examines contrasting ideas about the purpose of music in the worship service. Sees the rational and organized approach to sermons and music as a needed antidote to trends that may emphasize community and participation at the expense of personal spiritual experience. Discusses contributions of Vaughan Williams.

ORGAN PRACTICE AND PERFORMANCE — ROBERT GLASCOW; AGO, O-3, O-4; CBM 652, CBM 653

Stresses importance of keyboard facility to an organist's training, suggests suitable background in piano technique and piano repertoire, and gives ideas for effective practicing and learning. Referring to the idea of conductor George Szell that "the composer wants us [performers] to be imaginative in the direction of his thinking," gives detailed analysis of musical possibilities in Brahms' choral preludes.

ROMANTICISM IN MUSIC — ROBERT GLASCOW; AGO, O-5; CBM 654

Discusses ideals of romantic music. Gives list of organ stops needed to produce sonorities appropriate for Franck's music.

SCHUMANN *SKETCHES;* TOURNEMIRE *HODIE MECUM ERIS IN PARADISE* — ROBERT GLASCOW; AGO, O-6; CBM 655

Analysis and performance of Schumann's *Sketches* for pedal piano, op. 58, nos. 1 and 2, and Tournemire's *Hodie Mecum eris in Paradise* for organ.

FRANCK *GRANDE PIECE SYMPHONIQUE,* PARTS 1-3 — ROBERT GLASCOW; AGO, O-7, O-8, O-9; CBM 656, CBM 657, CBM 658

Discusses kind of instrument and appropriate registrations and tempos to use in performance of *Grande Piece Symphonique* by César Franck. Plays piece in sections, discussing necessary musical decisions; gives complete performance of piece.

THE NORTH GERMAN BAROQUE ORGAN — DAVID McVEY; AGO, O-10; CBM 659

Discusses specifications of North German style of organ building and demonstrates organ's sonorities with music of Samuel Scheidt.

SCHEIDEMANN — *MAGNIFICAT VI TONI* — DAVID McVEY; AGO, O-11, CBM 660

Outlines career of Scheidemann. Discusses traditional use of Magnificat in liturgy and plays Scheidemann's *Magnificant Vi Toni.*

WORKS BY BUXTEHUDE — DAVID McVEY; AGO, O-12; CBM 661

Tells of Buxtehude's accomplishments as organist of Marienkirche in Lübeck, and discusses his *Passacaglia in D Minor* and chorale, *Komm, Heiliger Geist, Herre Gott.*

HINDEMITH *SONATA I* — DAVID McVEY; AGO, O-17; CBM 662

Discussion of performance techniques in Hindemith's *Sonata I.*

BACH PRELUDE AND FUGUE IN B MINOR; MESSAIEN *ALLELUIAS SEREINS;* ALAIN *DEUXIEME FANTAISIE* — DAVID McVEY; AGO, O-16; CBM 663

Complete performances plus detailed discussions of performance practices for the three works.

PROBLEMS IN ORGAN RESTORATION — BARBARA OWEN AND CHARLES FISK; AGO, O-20; CBM 664

Emphasizes difference between organ restoration and organ rebuilding. Shows extent of knowledge required in order to replace a lost reed stop.

SERVICE PLAYING AND IMPROVISATION — PAUL MANZ; AGO, O-30; CBM 665
Discusses church organist's responsibilities as musician and as minister.

PRACTICUM ON SERVICE PLAYING AND IMPROVISATION, PARTS 1, 2 — PAUL MANZ; AGO, O-31, O-32; CBM 666, CBM 667
Techniques for varying hymn playing in the service.

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Free Library Service

The National Library Service for the Blind and Physically Handicapped loans braille, cassette, large-print, and other special materials to blind, partially sighted, or physically handicapped musicians, music students, and persons who enjoy music. The following materials and services are available.

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The Musical Mainstream

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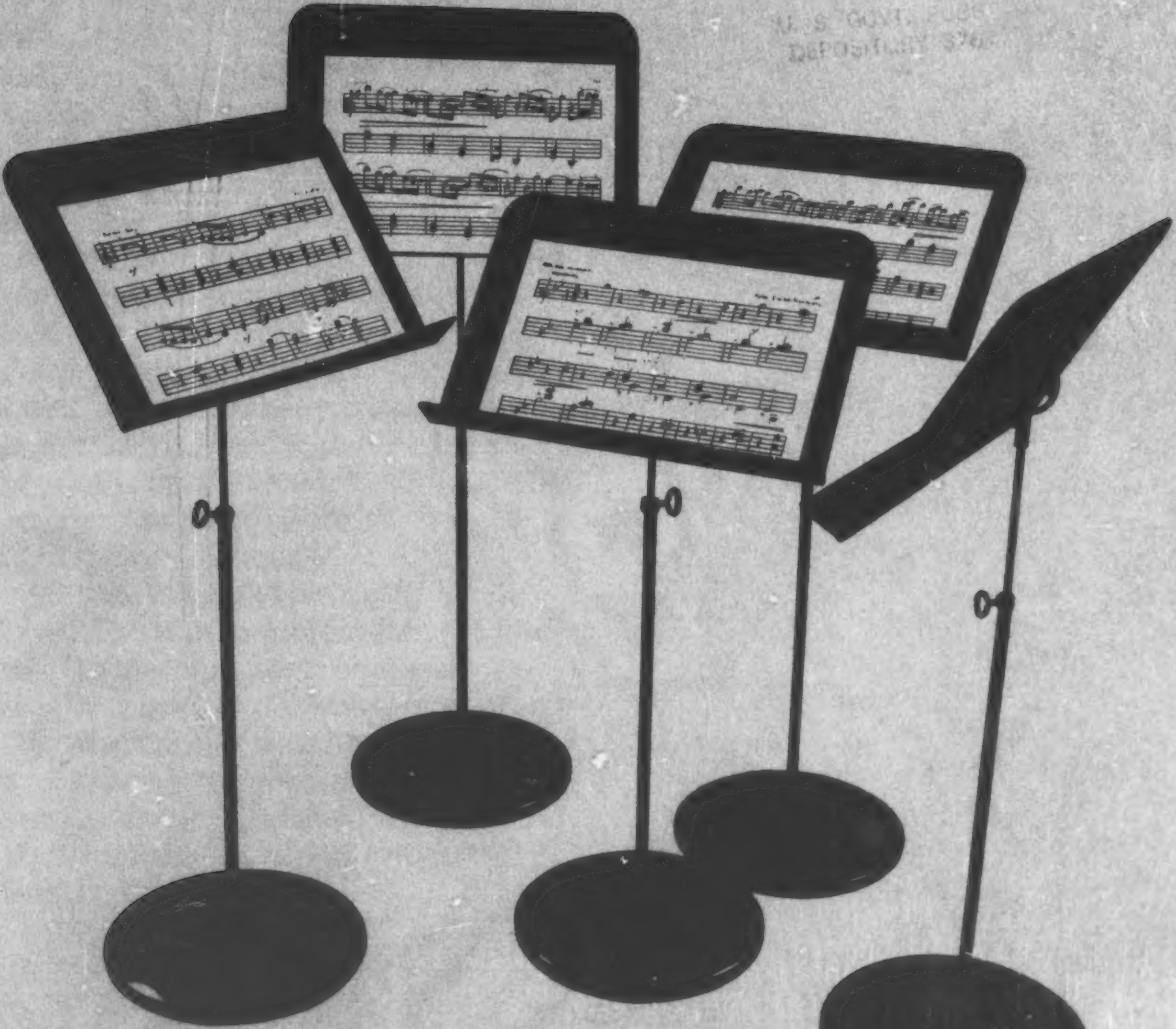

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The Musical Mainstream

A Bimonthly Magazine Produced in Large-Print, Braille, and Cassette Format
November–December 1980
Volume 4, Number 6

The *Musical Mainstream* contains several types of information. "Selected Reprints" is comprised of articles reprinted from national music and news periodicals. The "Features" section carries updated information about the National Library Service music program and original articles of interest to the blind and physically handicapped. Additions to the NLS music collection are listed under "New Music Materials."

Eligible blind and physically handicapped persons may order free subscriptions to the large-print, braille, or cassette versions of the *Musical Mainstream* from their cooperating libraries or from the Music Section, National Library Service for the Blind and Physically Handicapped, Library of Congress, Washington, DC 20542.

Library of Congress, Washington 1980

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Announcements

New Look for the *Musical Mainstream*

With this issue the large-print version of the *Musical Mainstream* begins a new page design to improve readability. The typeface makes letters easier to identify and section headings are in larger type to make locating information easier. Lines of text are farther apart and columns wider. There is also a new cover design.

This new look is part of a comprehensive effort to unify the design of NLS publications for improved quality of communication and for cost effectiveness.

Two New Recorded Instructional Courses Available

Blues Harp: An Instruction Method for Playing the Blues Harmonica (one cassette) and *A Beginning Accordion Method for the Blind,* (five cassettes) are now available on loan from the NLS Music Section.

Blues Harp by Tony "Little Sun" Glover I was adapted for use in the NLS program from the commercial recording Folkways Records FM 8358 with the permission of the copyright holder. This instructional method for the Marine Band 10-hole harmonica covers simple melodies and techniques such as bending notes, tonal effects, and cross harp.

A Beginning Accordion Method for the Blind, for the piano-stradella accordion, was developed especially for the NLS program by Robert Young McMahan, professional accordionist, composer, and teacher. Designed for students of all ages, these instructional cassettes can be used by persons either with or without previous musical training. While learning a selection of familiar songs, popular tunes, and classical themes, accordionists can acquire good playing technique and a solid foundation in the fundamentals of music.

Directions are given for handling the instrument properly and for distinguishing between different types of accordions. This course, developed for the stradella system or 120 bass accordion, annot be used to learn the chromatic free bass accordion. A recorded instructional method for this less-common instrument is presently under development or the NLS program.

Robert McMahan is Chairperson of ne Preparatory Theory Department at ne Peabody Institute (Johns Hopkins University), where he is also pursuing a Doctorate of Musical Arts in composition. He teaches accordion at the Peabody Preparatory Department and o private students. In his article "Avant-garde Accordion: A Long Way from Lady of Spain'" (*Contemporary Keyboard*, November 1977), Jerry De Muth dentified Mr. McMahan as being among he significant classical accordionists in his country. He has recorded Ernst Krenek's *Toccata* (Orion Master, 75204) and performed with the Baltimore Sym-

Selected Reprints

Global Mind Power for the American Music Teacher: An End to Musically Illiterate Musicians

by Donald M. Hardisty
American Music Teacher,
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For more than a century scientists have believed the left hemisphere of the brain controls logic, sequential thinking, and language, while the right controls intuitive talents, spatial relationships, and music ability. Today, scientists and psychologists do not agree on the precise ways in which the brain functions; many still view the small "chunk" of grey, electrically charged and fluid generated matter as the ". . . universe's greatest mystery. . . A National Science Foundation spokesman has called it the most complex and functionally dense mass of matter known in the universe."[1]

As we attempt to understand the work of the human brain in relation to the training and ultimate perception abilities of musicians, it becomes evident that a vast cognitive (thinking) deficiency exists in the training of most music students, music teachers, and professional musicians as well. Readily apparent to entrance examination evaluators, counselors, and advisors is the expansion of the potential of the traditional functions of the right hemisphere of the brain at the expense of the left hemisphere. Especially in the fields of music theory, ear training, and music literature where the mind must analyze, associate, and remember facts and identify sounds, it can be readily discerned that instrumentalists who have the most difficulty comprehending, learning, and retaining important information are those who have spent the majority of their time in exercising right hemisphere functions of the brain, i.e., they have learned to experience and express music in nonverbal thoughts and concepts instead of actually understanding the essence of, or comprehending the technical content, construction, or historical significance of what they are performing or hearing in the music. In the absence of traditional left hemisphere functions, or the combined activity of the left and right sides of the brain (global guidance), direction, and assimilation of the entire functioning of the brain, a musician's progress and appreciation of the art can be seriously retarded, if not halted.

With reference to the scholarly disciplines of study in music theory, ear training, and music literature where the musical mind is responsible for hearing and comprehending music, the author is at variance with those who believe musical thinking should be *primarily* nonverbal.[2] It seems much more intelligent and helpful to treat functions of the human brain as "global," or universally operative with the left and right hemispheres func-

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Dr. Hardisty is professor of music at New Mexico State University at Las Cruces. ©1980 by *American Music Teacher*. All rights reserved. Used with tioning in simultaneous cooperation. Upon this premise of global understanding a dynamic network of unqualitative and unquantitative *verbal and nonverbal* mental activity must be processed with a constant interchange of the complete organism involved in the operation.[3]

"We have in essence two brains connected by the *corpus callosum*. . . .The left hemisphere (in most people) is better at language, math, and other conceptual abilities, whereas the right is more specialized in sensual and perceptual abilities. There is evidence that the two brains work together to provide more efficient processing than would be possible with one brain alone."[4] In other words, when the two hemispheres of the brain cooperate and join forces in fostering musical learning, the result may be scholarly musicians who not only express themselves musically with artisic fervor, but they know something about the music they are singing or playing! To interpret the music with depth and meaning, musicians must perform with professional ease and technical skill, and should not differ from other educated persons in their approach to an intelligent verbalization of their art. This verbalization ability engenders self-confidence, which is of paramount importance for teachers who must have a unilateral understanding of music and the acumen to impart knowledge effectively through exercising the verbal-analytic left hemisphere functions of the brain.

The finest artists, from jazz improvisers to concert artists and symphony conductors, have found their musical abilities, talents and sensitivities have been greatly enhanced and advanced as they learn *about* music; they learn that the access to a greater appreciation of their art is embodied in knowing about every aspect of its creation and recreation.

To begin the process of alleviating music illiteracy, all music teachers must: *hear* what they *play; play* what they *hear; sing* what they *hear; hear* what they *sing; sing* what they *play; play* what they *sing; see* what they *hear;* and *hear* what they *see.*[5] (The concept could be carried farther to include the sense of *feel* and *smell;* all fine musicians *feel* the power of music. It might also be subjectively surmised they have the ability to *smell* music.) Specifically, the left hemisphere of the brain must be trained to guide the right hemisphere by translating the musical sound into mathematical formulae or symbols, which in turn permit the musician to recreate and create chord progressions and melodic lines attached to rhythmic time values. Major, minor, augmented, and diminished sound qualities or sonorities, spelled in a particular way, and when combined in a logical or "traditional" (frequently used) manner, produce an ordered chord progression in one or more keys (tonal centers) which may be comprehended by the musician. When intelligently organized and remembered in the "musical mind," the logical ordering of the sounds may be understood, rationally analyzed, and processed as related functions of both the left and right hemispheres of the brain.

Reprints End to Illiterate Musicians

If our profession is to progress, attract and encourage the more intelligent musicians, and be firmly recognized and accountable in the academic world, all musicians must use every mental and physical capability at their command; they must do more than merely read a few notes of music; they must also be inquiring, schooled, astute practitioners of the art. This educated approach is confirmed by Joseph A. Labuta when justifying the band program in our schools. With a "content" oriented curriculum for band, the administration can become allies, . . . "students learn significant content of cultural value. Finally, graduates from [his] the proposed curriculum should not be as musically illiterate as those from exclusively performance oriented programs."[6]

There are many musicians who enjoy music and perform with average or even above average talents, but who will never advance beyond the mediocre, just acceptable, echelons of the teaching and performing professions because they do not understand what they are *hearing*. These errant musicians may be compared to English teachers who can copy or read literary works from a book, but who cannot write their own words because they are unable to spell and construct meaningful sentences, or they are unable to clearly define words, singularly or collectively, as a means to understanding the English language.

These non-hearing, non-verbalizing, often overly-emotional musicians may be further compared to prospective pilots who are not licensed to fly airplanes because they have difficulty computing aeronautical miles or learning the rules and regulations of the FAA which governs the flight of commercial airlines. It is inconceivable to imagine riding in an airline with a pilot(s) who could not pass the flight examination! (Make special note: they are *not* licensed, and not permitted to fly the planes.) Correlatively, when placing children in a band, orchestra, choir, et al., led by a director (conductor) who cannot hear or comprehend music, we are subjecting them to an unavoidable and fatal "intellectual crash."

Corroborated with the experience of more than two decades, this writer has observed colleagues, teachers, and students alike — when the non-verbal, right hemisphere is permitted to "entertain" itself without the guidance and "inner conversations" of the left hemisphere — the results have often been inferior musicians. Regrettably, these same musicians are destined to become directors of bands, orchestras, choirs, and other musicial organizations, in the schools, or private music teachers in America. Thus, the injurious cycle begins. Under the impended guidance of right-hemisphere oriented music educators, students emulate and even mirror a similar image, and upon graduation they know little more about music than they knew the first day of classes. Granted, these students may have experienced the "joys of performing beautiful music" guided by the right-hemisphere activity of the brain, but the stimulation and education of the brain's left hemisphere was minimal. With the push to get Grade I in the local festival, the emotional "high" for student and teacher was ended.

The student who has experienced the foregoing musical experience in elementary and/or secondary school, and even in college and university musical organizations, may never return to practice or enjoy music. If we were to ask these same students what they learned about music while they were in school, in all probability their answers would be: "practically nothing." Why? Because they did not receive a complete music education with appreciation and lasting knowledge through right *and* left hemisphere activities of the brain. Emotional, right-hemisphere learning connected to left, intellectual hemisphere functions and activities could have been much more enduring.[7]

Of more serious and urgent concern to musicians should be the mediocre students who will follow music as a profession and ultimately become music teachers in the schools. These would-be professionals expend the required time, money, and necessary effort to receive a baccalaureate degree, and after struggling a few years in the teaching profession, finally realize something is lacking in their backgrounds; something is keeping them from progressing; some undefinable obstacle other than low pay and overwork is causing them to become extremely frustrated in their profession. At this point an exodus to other occupations usually occurs.

Yet, those with tenacity decide they should learn more about music and begin study toward advanced degrees, often with limited performance abilities and little or no real knowledge about music. Some have the ability to sing or play a musical phrase with continuity and expressive meaning, but when testing their cerebral erudition by asking them to specifically sing the opening notes to the "Eroica" Symphony, for example, or to name the key for Beethoven's Fifth Symphony, be prepared for a *tabula rasa*.

More serious is the attitude: "who actually cares about the key classification or the name of the composer as long as one can 'experience' the beauty of the music?" If you wish to be further convinced that many musicians have thoroughly exercised the right portions of the brain at the expense of the left side, ask them to tell you when Beethoven first used trombones in his symphonies, or which Beethoven symphonies contain choral parts, or ask them to sing a couple of themes from Beethoven's Ninth Symphony (some will know the Symphony has been recently made into a popular song).

More revealing than orchestration specifics, is to put the scores of the symphonies in front of the prospective graduate students and ask them to sing the opening melody in the 'cello part of Beethoven's Third, and then compare the similarities and differences in his use of intervals as melodic fragments in the opening of the Third and Fifth Symphonies. Right-hemisphere music teachers, open your ears and eyes wide, for you have just witnessed a promising "music educator," who was no doubt stimulated by performances of band transcriptions of both Symphonies in high school, and who has been teaching elementary and secondary school children to *appreciate* and *understand* music, yet lacks the ability to sightsing, which is further complicated by a more serious impediment: the failure to hear the harmonically oriented melodies in the keys of E ♭ major and C minor. Further, they cannot arpeggiate, or comprehend the major-triad sonority which outlines the opening theme of the Third Symphony or begin aurally to distinguish between the two basic components of all tertian harmony: a major third followed by a minor third in the opening measures of the Fifth Symphony. Even more unfortunate is the realization that this same "musician" seemingly has not been taught, nor does he realize the importance of knowing and understanding the all-encompassing and even overpowering significance of *tertian harmony* (harmonic structures in thirds), which has been proclaimed and is today the harmonic and melodic basis for the construction of most all music utilizing the twelve-tone chromatic scale.

Another example of music teachers practicing illiteracy is the familiar classroom scene of the conductor in group rehearsal stopping the music, and in a fit of frustration begins to shout at one section or another about the incorrect notes being performed by the students. The director can be congratulated for recognizing something has gone awry in the musical fabric; however, the methods of correcting the problem are in serious question. Rather than expending so much unnecessary energy, would it not be much more intelligent if a simple statement were made to the effect: "the tenors, or trombones," or preferably, "John, you were singing or playing C ♯ and the correct note in measure 4 is C natural, and further, the line sounds correctly this way." In choirs, the director should sing the part correctly, without waiting for the pianist to sound the correct notes on the piano! Ideally, the instrumental director will also have the same level of musical ability and sing the correct musical phrase. This type of rehearsal technique would save much time and effort, and would exemplify the teacher's ability to *hear* and utilize the left side of the brain to guide the musical intuitions of the right hemisphere. Unfortunately, the conduct of the distraught, emotional director is the behavior exemplified today in too many of our schools. Music teachers have been trained intuitively to detect an error, but they are intellectually unable precisely to pinpoint and identify the error, which would save time and would result in conducting a much more productive rehearsal of their musical groups.

To digress, musical illiteracy starts early in a musician's life. The majority of teachers of elementary, secondary, college, and university students have been remiss in achieving the highest possible level in their own personal training, and for compromising and accepting less than the highest standards of scholarly achievement in musical performance, composition, and analysis for their students. Too many elementary teachers, and even elementary music specialists, take the easy route and teach songs by rote, or constantly teach singing with the aid of recordings and tape recorder, thus depriving the students of any real practice and knowledge of how to read music. They "get through" the music period with a few "followers," but no true "allies" for the music profession either on the part of the students or the teachers of other academic subjects. The process continues into the junior and senior high schools where discipline problems are often monumental, and where music specialists spend a vast number of hours repeating a few numbers over and over until they can be performed mechanically for parent-teachers meetings or for concert-festivals. Teachers seem unable, are inadequately prepared, or simply do not have time to get into the substance or content of music. As a result, all through the years of school-music training, many aspiring musicians are unexposed to, or have avoided learning factual information about music. In other words, the fundamentals of the art, its origin, construction, and current status as a basic part of the school curriculum has been assigned a secondary role to the performance activities in bands, orchestras and choirs. Knowing the emphasis on performance is stressed at elementary, secondary, and undergraduate levels of training for musicians, it seems rather incongruous, yet absolutely imperative, that learning music literature and theory are stressed in most graduate programs for the advanced musician.

Undeniably, a very important case can be stated in favor of the performance-oriented music program, i.e., *music which is not heard but only "talked" about is dead!* Performance is vital in the curriculum, for it is the essence of our "living" art of music; however, future leaders of the performance fields must receive more than performance instruction. If music teachers are unable to hear and analyze the music written these past several hundred years under the categorical label of "Western" music, it will be a Herculean task to understand and perform music in the 21st century, which will utilize more electronic devices, computers, teaching machines, and compositions of all styles and cultures.

It has now been almost 20 years since the Contemporary Music Project (CMP) was thought by some to be the "savior" of our educational pursuits in music. Then, according to Robert Klotman, ". . . the CMP findings were published which announced that the basic training of music teachers had to be revised . . . shifting emphasis from composers *per se* to the development of approaches to teaching and learning music."[9] Admirably, the National Association of Schools of Music (NASM) has set standards which member institutions are instructed to maintain, and we read about competency based music programs and accountability for teachers in all areas of music, yet, tangible positive results are difficult to document. Most musicians seem to resist change in their teaching techniques and can be found to be teaching their students as they were taught, right or wrong.

The continuation of music in the school curriculum is woefully impaired when representatives of our profession prove only to be charlatans in the eyes of administrators and school boards. Perhaps some of our staunch critics are correct in asking: “What are all these musicians selling of educational value?” If mediocracy persists, and musical and intellectual illiteracy continues to infiltrate our ranks, small wonder school administrators easily set other priorities for an already over-burdened and underfunded fiscal appropriation.

According to Klotman, in moving toward the year 2025 A.D., “. . . Our major obstacles are inertia, complacency, smugness, and general satisfaction with our current state of affairs.”[illegible] To this list we must add musically *illiterate music teachers.*

Apropos, the question remains: To eliminate or improve the situation, what must performing musicians do, by themselves or through collective efforts of our professional organizations such as the Music Teachers National Association. Emphatically, and with all expediency, a performing teacher/musician must be capable of singing simple melodies *in tune, hear and explain elementary* chord progressions, transfer musical sounds into standard notational symbols onto score paper, arrange simple songs and write original tunes for their groups. Furthermore, instrumentalists/directors/teachers should have the facility to demonstrate a practical working knowledge of all periods of music history and all styles of music noting both examples of music and composers. In addition, they should be able to play the piano and perform and interpret music on at least one or more instruments.

Instrumentalists/directors/performers must attend and vigorously participate in national meetings and workshops, not only to *ask questions* such as “How are you teaching it in your school?” but with confidence, intelligence, and researched exactitude, say: “This is how it should be done by the American Music Teacher in the 21st century.”

In summation, directors and performers and teachers who cannot see and hear music intelligently must begin to make the necessary personal assessments of individual abilities. They must use the left portion of their brain as well as the right, and, most assuredly, they must stop pointing the finger of blame for their illiterate state of affairs at previous educational experiences or former teachers. Both instructors and students at all phases of educational development must begin to recognize the value of singing (hearing) all styles and forms of music. Whether in the tutorial or instructional ranks, or a practitioner of any stage of the creation or recreation of music from Western, Eastern, or other musical cultures, the eradication of music illiteracy must begin by all musicians enthusiastically recognizing the problem and then stressing the importance of utilizing *both the right and left hemispheres* *of the brain, simultaneously* operative in a universal concept of *Global mind power.*

Especially when dealing with the areas of music literature, theory, or ear training (better labeled "training the musical mind"), we must let the traditionally well developed left hemisphere *guide* the expressive right hemisphere functions of the musician's mind. Theoretical facts, such as scale degrees and other melodic patterns, chord qualities and harmonic functions, and the composer's styles and techniques should be ordinate in the appreciation of music as an expressive, aural art. These verbal associations (often numerical), of the left hemisphere can be extremely valuable tools in teaching musicians to *better understand and hear music.*

When the musicians can comprehend what they are *hearing and performing,* and can intelligently explain the *sounds* (chord and interval qualities of major, minor, augmented, and diminished interacting and reacting), they often become superb musicians who are not merely average practitioners of an auditory art, but are musicians/teachers par excellence. Superior musicians and teachers are those who have learned to utilize the full, global potential of the right hemisphere functions of expressing and "feeling" music, and who have learned to coordinate and utilize the functioning forces of the logical, verbal, left sector of the brain in such a manner as to become learned, scholarly musicians.

Thus, the literate musician will no longer be in a sound "vacuum," will learn to appreciate, *hear,* and be ably qualified to effectively guide (teach) the learning processes of other musicians, and perform with artistic/musical perfection and ease.

Notes

[1] Richard Wolkomir, "Brainstorming: Neurologists Research the Brain's Geography and the Intricate Chemistry That We Call Consciousness." *American Way* (October 1978):26-32. In the same article, Dr. Vernon Mountcastle, in experiments with trained monkeys at the Johns Hopkins School of Medicine in Baltimore, is quoted as believing he has found ". . . an entirely new theory of brain function, [and] contrary to current theory, complex functions aren't headquartered in specific sections of the brain. Instead, [according to Mountcastle], the brain's subunits interact to create a dynamic network of activity with constantly shifting centers of control."

[2] For further information refer to Thomas A. Regelski, "Who Knows Where Music Lurks in the Mind of Man?" *Music Educators Journal FC* (May 1977):9.

[3] While discussing "Music Information Processing and Memory," David B. Williams asks: "What is the multidimensional structure of music memory? What filing systems do we use to codify our music experiences? Verbal cues? Nonverbal cues? Visual cues? . . . These questions have direct parallel to those same questions being asked in cognitive psychology." (From a manuscript paper delivered at the Ann Arbor "Teaching

and Learning Symposium," held at the University of Michigan, October, 1978.)

[4] James Geiwitz, *Looking At Ourselves, an Invitation to Psychology* (Boston/Toronto: Little, Brown and Company, 1976), p. 68.

[5] A similar approach is expressed by Edwin E. Gordon in "Music Learning and Learning Theory" submitted for the National Symposium on the Application of Learning Theory to the Teaching and Learning of Music when he says: ". . . It would be sufficient if music teachers, upon demonstration, would learn not to say to the pupil 'see what I mean' but rather, 'hear what I mean.'"

[6] Joseph A. Labuta, *Teaching Musicianship in the High School Band* (West Nyack, New York: Parker, 1972), p. 9.

[7] According to Malcolm Tait, in his paper "Topic 2: Motivation and Affect," delivered at the October Teaching and Learning Symposium in Ann Arbor: ". . . Meaning [in music] is dependent on two processes (and the two hemispheres) being mutually receptive and mutually interactive."

[8] Robert Klotman, "The Musician In Education: 2025 A.D." from *Music Education For Tomorrow's Society: Selected Topics,* Arthur Motycka, editor (Jamestown, Rhode Island: GAMT Music Press, 1976), p. 13.

[9] Klotman, p. 20.

Conservatory Education: Behind the Scenes at Juilliard and Eastman

by Bob Doerschuk
***Contemporary Keyboard*, July 1980**

The era of the touring classical piano virtuoso is over. So say many observers of the musical scene, and a quick glance at the season programs formost major symphony organizations seems to bear this out. The same names tend to crop up again and again: Arrau, Ohlsson, Watts. Occasionally Horowitz, Serkin, Iturbi. The upper echelons of the piano hierarchy read like an exclusive club, with only a rare new member chosen from the multitudes who want in.

But try telling this to the young men and women in music schools today. The halls of our top conservatories are more jammed than ever with blossoming artists, and there are many more in the less prestigious schools as well, all of them practicing, studying, honing themselves to the finest edge of perfection. As we walk down the corridors between the practice rooms at these schools, where young hopefuls go over the same pieces with grim determination from morning to ight, we seem to be visiting a world of unreal expectations. If each student has chosen to dedicate his or her life to the piano, common sense tells us that there will be dozens, perhaps hundreds, of disappointed performers for each one whose dreams are fulfilled twenty years down the road.

David Burge, chairman of the piano faculty at the Eastman School of Music (and *CK* columnist), views the situation realistically. "Let's face it," he says, "the era of the concert artist is over. There are very few people who are actually making a go of it, and *very* few big-name artists who are making a living playing the piano. There are some, but the number from the new generation of students that comes forth every year is almost microscopically small. There might be at best one a year from all the conservatories combined who actually makes that kind of a career."

The prospects for the working musician have never been bright; Burge hastens to point out that fledgling performers have faced similarly discouraging odds over the past two or more decades. What is new is the sheer number of people now involved in this giant flow. At a time when the media zero in on pop celebrities, whose fortunes are made conspicuously and with great public fanfare, little notice is given to those whose talents and tastes lead them along the path of the classical musician, which is seldom illuminated by the flash of overnight success.

What motivates the serious music student today? What does he or she truly expect after graduation? Are their hopes and accomplishments really different than were those of their older brothers and sisters during their years of study? One would need unlimited time, travel

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budget, and interview tape to fully answer these questions, but at least a feel for the mood of the times can be gained by querying a group of students and their teachers at a representative school or two.

In preparing this article, we spoke with faculty members and piano performance majors at the Eastman School of Music in Rochester, New York, and the Juilliard School in New York City. Although both of these institutions are well-known centers of musical learning, there are some apparent differences between them. Eastman is located near the idyllic campus of the University of Rochester, with which it is affiliated, in northwestern New York State. Juilliard, on the other hand, is in the Lincoln Center, the nexus of New York City's cultural organizations, in downtown Manhattan. Their stated goals seem to offer a clue as to what attitudes the students may have, or be expected to have, too. The Eastman catalog, for instance, nots that "the School's alumni have distinguished themselves as first-chair players in American orchestras and as deans and directors of conservatories and music schools in all parts of the country," while the Juilliard book states, "Just as Lincoln Center symbolizes the new era in the performing arts in America, so does the Juilliard School represent the professional training and education essential to giving and sustaining life in this new era . . . Centers, concert halls, theaters, and auditoriums are being built in American cities across the land. It is the task of Juilliard to train the professionals to appear in those buildings."

Students at both schools cite a variety of reasons for choosing their respective institutions. An Eastman undergraduate, who had also applied to Juilliard, Peabody, Oberlin, Indiana, and the Cleveland Institute of Music, explains that "I'd heard a lot about the Eastman community feeling of basic friendliness, as opposed to the more competitive cutthroat vibes you get from people at other music schools. I got a really good feeling about the people who went here, which I didn't get when I played my auditions at the other places, and it's stayed that way."

For one Juilliard undergraduate, though, his preconceived expectation of a more competitive atmosphere didn't dissuade him from deciding to study there. "Juilliard is just a school that I'd heard about all my life, and somehow I knew I'd end up here," he says. "I'd been warned beforehand that it was a very intense place, psychologically as well as musically. Most of the pressure is self-inflicted, but it's there, like when you get into a practice room and have to live up to certain expectations about yourself. The thing is that most of the people at the school are very good, and I think almost all of us are concerned about the future, because here we are in the middle of New York and careers are starting all around us. You have to consciously choose not to let this affect you, and that's something I wasn't expecting. I didn't think it was true, but now I know it really is a great factor here."

It is hard to say to what degree these

comments reflect the reality of life at Eastman and Juilliard. One might study the attitudes of some students with regard to their personal ambitions for more insight into their perceptions of their schools. Another Eastman piano student admits that he knows Juilliard is "proud of the fact that many of their graduates are able to find a manager" in the concert field, but on the other hand Chris Giannini, a 19-year-old Juilliard sophomore, insists, "I'm not really concerned with that. I can't let myself be, because there are too many things that are much closer and more important for me to be thinking about. Right now I just need that formal musical background, and maybe when I'm 22 and in the graduate program, for instance, I'll be more competitive."

As in most other music schools, the entrance exam is the first great hurdle that prospective students face at Eastman and Juilliard. Five pieces are required for the Juilliard audition: a prelude and fugue from *The Well-Tempered Clavier* or some other Bach work containing a fugue, an entire Beethoven sonata ("except Op. 49 and Op. 79"), a nineteenth-century piece, a twentieth-century piece, and one more large composition "corresponding in scope and difficulty to a Brahms, Chopin, Schubert, or Schumann sonata or fantasy."

The requirements for the Eastman audition are a bit looser, according to David Burge. "We require three pieces," he notes. "First, for high school seniors who are applying as undergraduates, we like to have them play a prelude and fugue, something in the Baroque style — that is to say, the catalog likes to have that. I'm not sure that's necessary, but most of them are doing that kind of thing anyway, so that's fine. Then some kind of larger work from the Classical or Romantic period, and perhaps a third work from the twentieth century. But really, there is no repertory requirement. I would shy away from any such thing. Of course it isn't the pieces that are so important; it's how they are played. That sounds like a real homily, but it's true."

These examinations, played before a faculty jury, are often episodes of understandable anxiety for the applicants, but the teachers there also experience their share of tension when hearing the young pianists for the first time and weighing their fates. Typically some two hundred applicants will play auditions at Eastman, with only 12 to 15 being accepted each year. The figures are comparable at Juilliard and other leading schools around the country, so the responsibilities of choosing who will be admitted are great.

Most teachers we spoke with stated that the faculty juries who hear these auditions reach their decisions on each student with surprising lack of disagreement or dissension, but nonetheless Maria-Luisa Faini, the senior member of the Eastman piano faculty, expressed her doubts about the entire entrance exam scenario: "To find out all you need to know about each student applying for admission when there are so many of them and so few openings — how can you do that? There are too many things to cover. At times, even when you have an applicant with good preparation, you might find out later that they are missing that spark that is of absolute importance. Somewhere down the line you might see that the person who seemed the most promising doesn't develop the way you thought they would develop. It's a guessing game."

The question of how well the required audition pieces reflect the student's strengths has also been raised. At Juilliard, Beveridge Webster, who has taught there since 1946, tells *CK*, "Unfortunately, the entrance requirements in terms of the audition have changed very little as long as I've been here. In fact, in all cases, whether it has to do with entrance or graduate exams, I would like to see the programs very much liberalized, especially with a much clearer definition of what constitutes contemporary music."

Does this mean that a student with a particular interest in modern works, or even older pieces not adequately covered in the audition requirements, might not receive a fair hearing at his or her audition? This question provoked some discussion at Juilliard a few years ago, when such suggestions as allowing certain Haydn, Clementi, and Mozart sonatas to be played instead of the Beethoven were batted around. But in the end, no changes were made, and in the opinion of Webster's colleague, Martin Canin, it was just as well.

"When you have fifteen minutes to evaluate someone, you can still tell best how a person plays by hearing the kind of repertoire we require," he affirms. "It's true that he or she might play Faure very beautifully, for example, and lack the strength and bravura they'd need for the Beethoven sonata, but that kind of person doesn't do well at Juilliard anyway because we're looking for a broader-based artist. We might lose some exceptionally lovely talent, but on the other hand if we were too impressed with someone who had a magical touch on one piece of style only, we might lose sight of the players with real range."

The consensus among teachers at both schools is that few freshman students have developed specialized tastes, at least to the extent that the audition would misrepresent their abilities. Indeed, they appear to be playing more or less what freshmen of twenty, thirty, or even forty years ago played. One Juilliard professor ventures that there may be more young pianists around now who are interested in contemporary composers, but mainly because "there simply are more pianists, more practicing and performing musicians." Most faculty members, though, see few changes in this area.

At Eastman, Maria-Luisa Faini, who characterizes her own tastes in music as going "up to the twentieth century," feels that students have "pretty conservative tastes, with very few exceptions. Eventually they may start to develop a little more interest in modern music, but in general they prefer the Romantic period more than anything else, because they believe they can express themselves best in that area."

David Burge, a regular exponent of

contemporary styles in the pages of *CK* as well as in the concert hall and classroom, shares her perceptions. "There are a few freshmen who favor modern works," he observes, "but not many. I believe this is because, for better or worse, the teaching of contemporary music is a rare thing in this country. You get lots of Khachaturian toccatas, but what we would call really contemporary music is rarely played, and when it is it's a delight. Usually the students who pursue it seriously play it very well, because many of the stylistic constraints teachers lay on the more established works haven't been laid on this stuff."

Others have a different interpretation of the same situation. Like Burge at Eastman, Martin Canin at Juilliard states that he is always happy to see a student bring in a piece that is outside of the standard repertoire, but he bemoans the fact that this doesn't happen very often. In his view, however, this is because they may be too technically advanced in the more traditional idioms to find expression in new musical parameters.

"Sometimes students who have less sheer technical ability tend to be attracted more to the periphery of the literature," he says. "Of course this is not always true, but nonetheless I think that many of them feel they can communicate more in that area. I don't think they do it necessarily to avoid judgment; I think they do it because they feel more comfortable. You have to be a very solid pianist to feel comfortable playing the Beethoven sonatas; that's just the way it is. But there is a lot of music — not just contemporary music, but including much of that — that requires artistry, but not the same kind of technical development, and the student who has the artistry without the concomitant technique might feel inclined to go in that direction."

Beveridge Webster's view is that there may be more youthful devotees of modern works around than one realizes, but for whatever reason they feel constrained from playing these pieces within their educational frameworks. "Very often we will have students who play a much more contemporary piece than is usually heard, but that piece won't be heard either at the entrance exams or graduation exams," he confides. "Recently I had a student at a graduate exam who had all the usual requirements in all categories, plus all twelve etudes of Debussy, of which he only needed and played one, and the Ives *Concord Sonata,* which he didn't play at all."

Some students express the feeling that there is little encouragement at their schools for them to investigate today's newer works. Instead, most of them continue to rely on the time-tested repertoire for their examinations. One Juilliard undergrad relates that he prepared a Beethoven sonata and a Chopin polonnaise for his jury performance because his teacher advised selecting "two pieces that contrast." He adds that "there are a few cases of students actually playing music that's off the beaten track. It's a rarity, though, because the whole piano school at Juilliard is directed toward a specific tradition, Russian

Romanticism,mainly because Rosina Lhevinne taught here."

But the great majority of students interviewed at the two institutions insist that the choice of repertoire is left primarily to the pupil, with the teacher merely making recommendations based on an assessment of the student's strengths and needs. And most of those who have been studying for more than a couple of years feel that their individual preferences have crystallized because of, rather than prior to, their work at the conservatories.

A senior at Eastman, Silvia Roederer, expresses this view. "I've been exposed to an incredible amount of music here," she notes. "We have a great contemporary music program, Musica Nova, and then there are series of older works and chamber music, and I feel like I've grown a lot for having been exposed to it all. I haven't made any decisions yet about whether I want to concentrate only on contemporary or classical styles, but at least I have a starting point."

Another factor that may influence a student's choice of repertoire is the possibility of entering one or more of the many piano competitions that over the past several decades have sent a number of young artists into the professional ranks. Most major ones emphasize a relatively conservative repertoire, and a contestant vying for the top prizes will almost necessarily be steered toward the established works.

The spectre of the competition haunts practice rooms in conservatories from coast to coast; as Martin Canin points out, "It's almost taken for granted that any better-than-average student will be thinking of competitions over the next few years, and will plan his or her life in relation to them." But if the singular orientation of the required pieces at these musical olympiads is a problem, there are blessings mixed in as well, aside from the obvious benefits of winning or placing in such an event. Canin concedes that "there's a tendency to play it slightly safe if you want to do competitions. You find yourself perfecting the same pieces so that you'll play them so wonderfully that you'll win anything you enter. I think that's both good and bad. On the one hand it brings up the level of the specific piece, but it might discourage a student from seeking a larger repertoire. In other words, you might think, 'Well, I have a Beethoven sonata, a middle Beethoven, and a late Beethoven, and I don't need two late Beethovens because I know I can only use one in a competition, so that's enough.'"

Burge also notices that competition-bound students tend to neglect the modern muse while in training, as it were, but this doesn't disturb him too much. "I feel that the people who come here are so good and so adult that, for the most part, they should have a lot to say with regard to what they want. If what they want to do during their twenties is to enter competitions, then they'd better learn to play competition-type things very well. I would certainly mention to them, 'Look, you realize that most competitions emphasize a very traditional kind of repertory and that you will be missing some things as a result,' but most of them already understand that."

This interest in competitions betrays the fact that many piano students nowadays, even with all the difficulties of breaking into the field described earlier by Burge, still nurture ambitions of putting together concert careers. The senior member of the Juilliard piano faculty and its current acting chairman, Josef Raieff, puts it simply: "Everybody still aims for the top floor. Everybody dreams about being a concert pianist. There's always room at the top, but that room is always very crowded, so the rest have to teach to make a living. It's a noble vocation, a very good one, but whether the student comes here to play or to teach, most of them will end up teaching anyhow." His colleague Martin Canin agrees: "The expectation is that the majority of the successful Juilliard students will eventually assume teaching positions at universities and strengthen the musical life of the country. Obviously only a handful at best will reach the major career stage; I think that's understood."

For the young pianist with an intense desire to perform in one capacity or another, Beveridge Webster has some encouraging thoughts. As he sees it, the plethora of excellent new artists creates, to a limited degree, some new career possibilities in areas other than that of the concert soloist. "I think that there has been a remarkable expansion in chamber music groups of all types," he reflects, "and these of course very often include pianists. Partly because of the enormous increase in the number of excellent performers, you have to be a real pianist now to be a first-rate accompanist. You may have noticed that more and more of the front-ranking pianists are indulging in chamber music, and sometimes in what you might call joint recitals with very celebrated artists. Very often a concert career can become closely related to this."

David Burge believes that a more rewarding life than ever offered before may be available now to the well-trained pianist who is liberated, by circumstance or personal decision, from the pursuit of a lifetime on the concert circuit. "I think students have something much better than being a touring pianist available to them," he states, "if they will take advantage of the education and opportunities that are available to them. It's not the kind of thing on which one generally gets rich — I think that's pretty well known — but it is a rewarding life to be able to combine teaching and performing, as a soloist or in groups, with being active locally not only as an educator but as a community leader at trying to bring music into the area or raise whatever standards already exist there. The possibilities just go on and on if one is, as we say, well-rounded."

These possibilities seem even more promising to those faculty members who feel that the modern piano student is better material than the student of yesterday. Maria-Luisa Faini at Eastman dissents to some extent, reporting her impression that most young people seem to be striving for a certain concept of the "right" interpretation, as defined by note-perfect versions on albums by major artists, while at the same time showing insufficient technical preparation for advanced studies. "Students cannot be admitted who have a total lack of basic instruction," she declares. "The idea that this can be started at college age, especially on an instrument that really requires physical development, is absolutely wrong."

But Madame Faini is an admitted conservative, who bases her approach on the kind of instruction she received in Europe. She requires, for example, that her students study *solfege*, a practice that has long been out of fashion in American schools. Without characterizing her approach as right or wrong, it is not necessarily the same as that held by most instructors in this country. Josef Raieff at Juilliard speaks for the majority of the faculty members we interviewed when he happily exclaims, "The standards have definitely gone up during the 37 years I've been teaching here, and because of that everybody at the school has a wonderful class."

With such divergent approaches from one teacher to the next, the prospective student might wonder about the quality of instruction he or she may receive. The fact is that there is no one right method of teaching, any more than there is a single correct interpretation of a particular piece. Neither Juilliard nor Eastman attempts to regiment the kind of teaching they offer, but there is an awareness of the advantages of offering students a choice of styles, depending on their own educational needs. At both institutions the newly-accepted freshman may ask to be assigned to one particular instructor. More often than not, this request will be granted; occasionally, when one teacher has a waiting list of applicants or a large number of students already, the pupil may be assigned, at least temporarily,to someone else. This request, by the way, is traditionally made before the admissions audition at Juilliard, and after the audition at Eastman.

Once student and teacher have been matched up, presumably for the next four years of undergraduate study, the educational process begins. They develop a close working relationship over this time, with only minimal input from the school itself or anyone else. There are regular performance examinations, but the potential anxieties surrounding these events are ameliorated much of the time by the familiarity the instructors and their charges develop. Eventually, many students adopt a more relaxed feeling about these closely scrutinized recitals, like Chris Giannini at Juilliard: "Last year's exam, my first one here, was really tough; I got so revved up. But now I realize that my end-of-the-year exam isn't nearly as important as I'd thought. A casual attitude is the best you can have. You just play the way you can, and nothing is more crucial in the long run about those ten minutes of your life than any other ten minutes."

Most students develop mature outlooks on this and other aspects of the musical life in short order and on their own at schools like Eastman and Juilliard. Their view of the prospects that await them after their years of study is similarly clear. In the classrooms and the practice rooms, they seem to be driven more by their own self-imposed standards than by visions of fame and fortune, though traces of that die-hard dream never entirely disappear. Looking back to her freshman year at Eastman, Silvia Roederer remembers, "When I got here, I sort of had stars in my eyes. I've found that, at least for pianists, it's much more reasonable to look into getting a higher degree, a masters or a doctorate, then try teaching somewhere and performing in that community, than to think strictly in terms of a performing career."

We spoke to Silvia only a few days before her final exam as an undergraduate. At Juilliard, we talked with Daniel Horn, who was on the eve of earning his doctorate, and he naturally contemplates the mysteries of the post-student life from a somewhat different perspective. After all his schooling, what are his thoughts on taking a chance as a concert artist?

"That's always a painful question," he admits. "I'm keeping my options open, which I suppose is a euphemism for saying I'm still undecided. I have a Piano Lit teacher who has suggested it might be a good idea to get out and go to Europe for a while to get a different perspective, particularly since there's a certain attitude that people who've taught at or lived at Juilliard tend to adopt, of thinking that somehow Juilliard is the center of the world. In a way, that's as provincial an attitude as anyone could have. I suppose it's very easy to think, 'This is it,' but this isn't the only reality. It's a hard thing for people to find that if they go to teach at a little university in Arkansas they'll get as much pleasure and give as much out to other people as if they had stayed here. A lot of people at Juilliard are unwilling to muster that little extra bit of humility when they're still dreaming of being the greatest figure of the keyboard since Liszt."

But there are other possibilities too, and in pondering them out loud Daniel voices the thoughts of his fellow students in all music departments, conservatories, and classes throughout the country as they face the '80s together. "I certainly enjoy playing," he muses, "and I appreciate every opportunity I get to play, whether in recitals, chamber music, or whatever. I suppose I'll pursue the competition route to a greater or lesser extent. I don't play particularly at my best in that kind of situation, though, so as I get closer to the Great Beyond I'll keep looking for whatever I have to do at that moment."

At the Edge of Stardom: Three Young Divas Face the Challenge — Each in Her Own Fashion

by Bridget Paolucci
***Musical America,* July 1980**

Each soprano has reached a turning point in her career, and each is experiencing the stress, the triumph, the endless hours of hard work.

Catherine Malfitano cannot help looking like a prima donna. Although she dresses informally for an orchestra rehearsal at New York City Opera, the enormous eyes, waist-length hair, and elegant bearing make her arrival an entrance. She smiles at her colleagues in the front rows, chats a little, then moves to the back of the auditorium. She needs to be quiet. "On the day of a performance, I become more withdrawn," she says. "I'm saving energy, becoming as neutral as possible as a person. I put blinders on to everything around me — to myself, even to my husband." Her husband, a music administrator, understands the pre-performance ritual.

Diana Soviero is in perpetual motion. She is tiny, slender, and graceful. When she arrives at the opera house for a rehearsal, she launches into animated conversation, laughing with her colleagues. As she steps onto the stage, she slips into character quickly and totally. "On the day of a performance, I'm nervous but not hysterical," she insists. "It's a concerned nervousness. I've put so much work into the role and I want the audience to believe in it. I don't consider myself emotionally strong in real life, but when that curtain goes up I could cope with the scenery falling on my head. I'd probably grab a hammer and start hammering away at it."

Gianna Rolandi obviously relishes the extraordinary facility of her own voice. At a rehearsal of *The Barber of Seville*, she tells theconductor that she would like a faster tempo for her aria. She has worked hard to get the coloratura passages up to a certain speed. For other sopranos, the vocal pyrotechnics would be impossible. For Rolandi, slowing down is difficult. "When I go to the opera house, it's just like going to any job," she says. "I feel tired until I actually get there, and then I get all jived up. I yawn constantly — in the make-up chair, getting my wig on, yawning all the time. I read lately that that means a person's excited. I guess it's how I show my nerves."

The City Opera connection. Catherine Malfitano, Diana Soviero, and Gianna Rolandi are all young divas who have come into prominence via the New York City Opera. They are known artists on the edge of stardom in the opera world. Malfitano and Rolandi made their Met-

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Bridget Paolucci, a New York music correspondent for the Canadian Broadcasting Corporation, lectures on opera at Manhattanville College and numerous adult education centers. ©1980 by *Musical America.* All rights reserved. Used with permission.

ropolitan Opera debuts in December — Malfitano as Gretel in the Humperdinck opera and Rolandi as Sophie in Strauss' *Der Rosenkavalier.* Soviero, winner of the 1979 Richard Tucker award, sang Mimi opposite Luciano Pavarotti's Rodolfo in the San Diego Opera anniversary production of *La Boheme* in May.

Each soprano has reached a turning point in her career and, in different ways, each is experiencing the stress, the triumph, the endless hours of hard work that a major operatic career implies. "It's hard getting to the top," says Soviero, "But it's so much harder to stay there, to keep that star shining. A lot of clouds can pass that star."

Soviero finds the politics of opera "very frustrating — everybody wondering who paid off who, and who's sleeping with who. I'm very emotional, and I sense so many things going on around me that I don't understand. I'm so glad that I knew nothing about the Richard Tucker award."

The award, established in memory of the late tenor, is only in its third year, but it is considered one of the most prestigious for young Americans. It is given to a singer who has already had a substantial amount of performing experience and who shows promise of a major career. The names of candidates are submitted by professionals in the opera field without prior knowledge of the singers nominated. The phone call to Soviero telling her of the award came as a complete surprise.

The politics of opera do not bother Gianna Rolandi. She graduated from Philadelphia's Curtis Institute of Music only five years ago, "and Curtis is a professional school so there's lots of intrigue. The politics of music is just one of the things I learned there." Rolandi told only one school friend the news of her pending Met debut, knowing full well that the word would spread rapidly to others. "Not that they're resentful, but it's hard for peers to deal with this sort of thing," she explains in her easygoing manner. "They're thrilled for me, but they can't help thinking about their own situations. It's like rubbing salt in wounds."

Malfitano puts it simply: "You know who your friends are." She has experienced a steadily growing career since her studies at the New York High School of Music and Art and the Manhattan School of Music. "All that matters is that I do good performances all the time. That can be a tension, but that is the standard I want to live by. The pressures I feel are from always wanting to grow, from never wanting to be satisfied."

That lack of satisfaction with herself is one of the characteristics that made her portrayal of Annina in Menotti's *Saint of Bleecker Street* a triumph. The opera, directed by Francis Rizzo, was telecast nationwide on public television in April 1978. Although Rizzo had directed Malfitano in the title role for three previous stage productions, he claims that she continued to look for new ways to improve the performance. "She is preoccupied with everything in the production, not just her own role. Catherine is a very hard worker, and she can be moody at times. She is intensely serious about what she is doing."

It was Rizzo's idea to cast Diana Soviero in the subordinate role of Carmela, Annina's friend. He was afraid she would refuse, since Soviero has performed the title role herself. She accepted, and the result was a series of powerful scenes between Annina/Malfitano and Carmela/Soviero.

Rizzo found the two sopranos totally different. "Behind Catherine's seeming spontaneity and naturalness onstage is the intellectual process of analyzing the role, of finding the right look, the right gesture. Her triumph as an artist is a combination of an unusually strong intellect and a need to be expressive. Diana gets the same results by feeling and locating that aspect of the role she emphathizes with. She's a very warm, fun-loving, spontaneous person, and her expressivity grows out of this quality."

A trusting nature. Rizzo believes that Soviero's trusting nature might have stood in the way of her career initially. "She doesn't know how to protect herself from mismanagement. People in opera are only beginning to realize that they've had a major singer in their midst."

As a youngster, Diana went to the Juilliard Preparatory School on scholarship. She attended the Juilliard School and the Hunter College Opera Workshop in New York, then went to Milan for a workshop in the Piccola Scala. She returned to the States to marry linguist Louis Soviero, whom she describes as "the backbone of my career." She continued learning and performing with the Lake George Opera Company and the Boris Goldovsky Opera Institute. She credits Goldovsky with teaching her how to be convincing on stage. "He taught me how to walk, how to move, even how to fall."

She is fearless when performing, even under pressure as drastic as that which she experienced during a recent City Opera production of *Pagliacci*. Shortly after the curtain went up, the tenor ruptured a blood vessel in his throat. Soviero, the Nedda, was well aware of what had happened, but when the tenor tried to walk offstage, she grabbed him and muttered, "You're not leaving me up here alone." Meanwhile, the administration had become aware of what was going on. Beverly Sills and Julius Rudel were in the wings, trying to convince another tenor to put on a clown costume. As Soviero tells it, "They're putting the clown suit on him — he's taking it off — and all the time I'm watching them in the wings, I'm performing onstage with the other tenor who can't sing another note."

The substitute tenor finally compromised by singing the rest of the role from the orchestra pit while the original, blood-spattered tenor continued acting onstage. Soviero remained in character throughout.

Diana Soviero is totally immersed in her work, even off-stage. She is ebullient as she explains the importance of the smallest detail in a performance. She asks rhetorically how a courtesan (i.e., Violetta in Verdi's *La Traviata)* would open a fan. The answer comes as she languidly reaches for an imaginary fan, opens it, then waves it back and forth very slow, caressing the air, making the moment a sensual delight.

"Of course, I spend most of my time on the voice, on refining the art of singing," she says. "I'll do a role primarily because I can sing it well, and then I'll throw myself into it as an actress. There's the danger of believing too much on stage. To be carried away emotionally affects the voice. But I want to make my audience believe that I am Violetta or Mimi or Carmela."

She succeeds. Her Violetta at City Opera has proved to be the turning point of her career. She sings the famous Act I aria with Callas-like nuance and expressivity, each *"gioir"* revealing a different aspect of the heroine's emotional state. The duet with Germont is an endless series of differently colored phrases, exquisitely spun out by Soviero's warm lyric soprano. She knows how to act with both body and voice.

Rolandi's early conditioning. The qualities of the singing-actress are just beginning to become a part of Gianna Rolandi's performances. It is not simply a matter of growth, but rather the result of her early conditioning. She was trained to be a violinist, to put in long arduous hours mastering technique and learning musical values. She approached voice study the same way.

She began violin lessons at age six and used to sing along with recordings of violin concertos. "Because of the violin training, I could really hear music that was fast," she explains. "I didn't know you weren't supposed to be able to sing that fast."

Since her mother, Jane Frazier, was a soprano, the young girl also listened to many opera recordings. Yet Rolandi insists that her mother never pushed her into becoming a singer. When the youngster expressed an interest in singing, she was told that there be no voice study until age seventeen. There were two other rules: no participation in school choruses and no cheerleading.

Young Gianna's formal vocal training began at the prescribed age of seventeen at the nearby North Carolina School for the Arts, where she double-majored in voice and violin. Although she chose to concentrate on voice when she went on to Curtis, she continued to play in the orchestra and in chamber music groups. She auditioned for New York City Opera five years ago at the age of twenty-two, while still at Curtis, and was hired immediately. By December of '79, Gianna Rolandi was making her Met debut. She looked dazed as she walked into the Met stage door for rehearsal . . . dazed and almost giddy with delight.

Malfitano's Met arrival. For Catherine Malfitano, working at the Met meant "arriving into a family that was well-known to me, though I was not yet part of its immediate circle." Her father, Joseph Malfitano, is a violinist in the Met orchestra, and her mother had danced in the Met troupe before Catherine's birth. Father and daughter have recorded together for the Musical Heritage Society.

The record, called "Music for Voice and Violin," includes music by Villa-Lobos, Holst, and Ralph Vaughan Williams. It is unique in every way: in the music written for one violin and one voice, in the father-daughter team, in the sound that is produced. The pure, expressive quality of the Malfitano violin and the clear, limpid quality of the Malfitano voice result in an ethereal sound.

Mr. Malfitano was his daughter's only voice teacher. "You can hear her father's training in her singing," says Francis Rizzo. "The legatos and tone colors are very violinistic."

At this point, Catherine Malfitano is the only one of the three sopranos to have a truly international career. She has performed leading roles in Cologne, Salzburg, and London's Covent Garden. In addition to singing the standard repertoire, she has made a specialty of contemporary opera, creating roles in several world premieres, including Thomas Pasatieri's, *The Seagull* and *Washington Square*. Pasatieri describes her as "a very honest performer. She's a prime example of the new breed of American opera singers: beautiful, a wonderful actress, reliable and hardworking."

Critics and criticism. Director Francis Rizzo predicts that as time goes on, Malfitano will be singing more of the great diva roles, such as Manon. When she sang her first City Opera Manon last year, *New York Times* critic Peter G. Davis praised the warmth and expressivity of her voice, the "superior qualities" of her musicianship. He called her acting intelligent and compelling, but felt that the character of Manon differed too radically from scene to scene.

In a way, it was a compliment to the soprano because the character of Manon changes from child to lover to seductress to woman during the course of the opera. Yet Malfitano admits that the first performance might not have contained all the transitions from one phase of Manon's development to another. The reason: there was only one full run-through of the opera in rehearsal.

By the fourth performance, however, there was fluidity and a strong sense of continuity in her portrayal. The seduction scene was exquisite; the voice beautifully focused, the music perfectly phrased. "Criticism hurts because it's public," she says in her quietly introspective way. "But it's more helpful than not facing it at all."

Diana Soviero compares being a singer to being a politician. "You're setting yourself up for criticism, both from the press and from the audiences. The more famous you get, the worse it is."

Gianna Rolandi recalls being devastated by a review of her official New York City Opera debut as Zerbinetta in Strauss' *Ariadne auf Naxos*. (She had debuted unofficially when she replaced the soprano singing Olympia in Offenbach's *Tales of Hoffmann*.) Four years later, the same critic raved that her portrayal of the title role in Donizetti's *Daughter of the Regiment* was splendid. Said John Rockwell of the *New York Times*: "She dispatched the coloratura flamboyantly. . . . In short, to put it in technical terminology, she sang the socks off the part." For the soprano, his turnabout was a major triumph.

Rolandi has also begun to grow as an actress. The turning point came last year when she worked with stage director Tito Capobianco on the City Opera production of Donizetti's *Lucia de Lammermoor.* He taught her how to give dramatic truth to the title role. The result was not an in-depth portrayal, but it was an intelligent, valid, lively performance. The difference in characterization, according to Rolandi, was "a letting go, a tuning in on my honest feelings and not being afraid to show them. Tito Capobianco is a fabulous teacher. He was determined that I was going to suffer!"

The rigors of success. All three sopranos find that the greater the success, the harder the work involved. "The pressure of staying there is always with an artist." says Catherine Malfitano. "In the beginning I was concerned about getting ahead; that's a natural part of the singing career. But I reached a turning point about two years ago. I now have the strength to say 'no' if it's not the time to do something, and most importantly, I have a lot more control over preparation time."

"To me, opera is the best way I can express all that I feel about being alive, so I want to grow in it. I have to arrange my life as best I can to let that growth happen."

Growth is the primary goal for all three sopranos, rather than contracts with a particular opera house or the chance to sing opposite a superstar or appearances around the globe. These are triumphs in a singing career, and it would be foolish to deny the thrill that comes with success and the ambition that underlies it.

But success also brings criticism and politics and jealousy. Success brings the stress of preparing many roles thoroughly, traveling constantly, and living up to a growing reputation. "No one out there is going to protect your vulnerability," states Malfitano. "You become a darling for the audience, but you also become a commodity in the sense that something that proves itself one day can be discarded the next."

Opera companies are also known to indulge in this kind of consumerism. "Most opera houses don't care enough to protect young voices, but Beverly cares about singers," says Soviero, in obvious admiration of Sills. The director of City Opera has invited Soviero to sing the leads in several new productions during the next three seasons, including Bizet's *Pearlfishers* this fall. Gianna Rolandi will star in the company's revival of Handel's *Giulio Cesare* this season. Catherine Malfitano is not on City Opera's, 80-81 roster, but she will be singing in the Met's new productions of *La Traviata* and Poulenc's *Les Mamelles de Tiresias*. She is spending the summer in Rome filming Mozart's *La Clemenza di Tito* for Unitel.

Gianna Rolandi's summer began with Bellini's *La Sonnambula* on opening night at the Spoleto U.S.A. Festival. She also made her debut at the Teatro Colon in Buenos Aires, singing Gilda opposite Sherrill Milnes' Rigoletto. "It's been a dream since I saw his picture on a record cover," she confesses. "When I meet famous people, I get weak in the knees! I really enjoy what I'm doing. At this point, it's still fun. There's so much travel and pressure for the super-stars."

Gianna Rolandi's only regret is that she no longer plays chamber music. "Someday I'll have the time for it again," she says. "Right now, I'm still struggling along learning things. I've had all this luck; the trick is living up to it. I'm very determined, very strong-willed, very one-minded."

Rolandi has gone from the Curtis Institute to the Metropolitan Opera in just five years. Diana Soviero has waited much longer to become known, and now she finds that success makes her work more difficult. "But I've reached the point where I can finally say, 'I'm human, I'm not infallible.'"

Yet she dreams of growing toward an ultimate ideal. "Oh to be able to do things magically with the voice," she says longingly. "To make things completely believable in the sound. I hope I can master that someday. To me that's accomplishment, that's fame, that's what it's all about."

"That's what I want to do with the rest of my life."

A Conversation with Gillian Weir

by Laurence Jenkins
***Diapason,* March 1980**

Gillian Weir is one of the finest concert artists in the world. Her performances all over the globe are hailed as "exciting," "definitive," "brilliant," and generally top-notch. Organists can be proud to count her among their ranks, but as a matter of interest, Gillian Weir did not plan to become an organist. She was solidly on her way to becoming a pianist when she encountered a mechanical-action organ which changed her fate and lifted the standard of organ performance in one motion.

Born in New Zealand, to which she returns almost annually a "favorite daughter," Gillian Weir now resides in Britain, a proud citizen of the country which she reports has been good to her. Indeed, it would seem that the good things began to happen here when she won the St. Alban's International Organ Competition in 1964 and began a skyrocketing career the next year, with appearances at the Royal Festival and Royal Albert Halls, the latter appearance as soloist at the opening night of the "Proms."

But hers was no mere virtuoso talent, and so she has endured to become perhaps the most sought-after performer on the organ today. Her scholarship, dedication, and ability to project the music she plays, no matter what period or style, have caused departments of music in all countries to engage her as teacher, lecturer, and expert on composers from Marchand to Messiaen, and it was in the midst of doing some recordings for the BBC (British Broadcasting Company) that I was able to secure an interview with her in the heart of London's Mayfair.

Anyone who has ever had occasion to encounter Gillian Weir has, I am sure, remembered the event. An event is just what this remarkable woman makes of a meeting, and on the night of this interview she was in good form. I had had the privilege of attending her "Happy Birthday" concert for Olivier Messiaen only the month before and so began by asking Miss Weir some questions about the concert and her associations over the years with Messiaen and his music:

LJ: **I was at your Messiaen concert given at the Royal Festival Hall and was greatly impressed and wish to ask you how you got interested in doing so much of Messiaen's music. Did you actually go to him or study with him?**

GW: I've never studied with Messiaen, no, but I do know him. I played Messiaen when I won the St. Alban's competition in 1964 and became associated with his music because of that. I didn't really have a particular thing about doing this music; as a matter of fact I hate labels. There aren't too many things I get wound up about, but one of them is labels. However, I love Messiaen and I play all the music. I've done the

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complete series several times. In fact, I've just recorded the music in Washington, D.C.

What sort of approach do you take to learning the music? Do you talk to him about it?

I don't talk to him in detail about the piece. He gave valuable help and advice when I did the UK premiere of the *Meditations*. I wrote to him and said there were one or two things that were different on the score from what was on the recording he sent me. He wrote back and said to play it the way it was on the score, and that has been more often than not the case with any real composers I've worked with. They write what they mean and they may play it a little differently — so what? — they prefer that I stick to what is on the page. And in the case of Messiaen, anyway, I always use, as far as is possible, his registrations. I am amazed when I do a masterclass and people present all sorts of funny ideas of their own, when it is all printed for them to see. He knows what he is doing and the colors are all right for the music.

In any discussion of Messiaen's music, the matter of adherence to the note values is bound to come up. Do you, in fact, play the exact note values asked for, or do you believe they are only an indication of an effect Messiaen is asking for?

I do adhere to the note values. However, I think, as with any composer, that it is the rhythm of Messiaen we ought to be talking about, for it is the rhythmic ideas and how one puts them over which create the effect. For instance, the section in *Serene Alleluias* in which there are triplets in one hand against quintuplets in the other.

One should never, as I heard someone say, learn to play such a section slowly and then gradually get faster—that's death to the music — but one should learn to play the triplets far too fast if anything and the same with the other figure, and then put them together not thinking about either one. It is the rhythmic pulse that should be felt.

A sort of organic approach?

Well, it is one that is totally rhythmical, living, breathing, if you will. I have learned so much about rhythm in the last few years, especially concerning baroque articulation. Baroque articulation has nothing to do with structure, nothing to do with phrasing, it is entirely rhythmic. It is in the dance of the time, with its formal gestures and its measured step, and it is this which should come across in the music.

I am very glad to hear you say that about the dance, for I have always postulated that every musician should have as part of his training some form of movement or dance class, preferably in early dance.

Yes, if one understands this kind of movement, one can create a certain kind of rhythmic flow which will get rid of this stick-in-the-mud kind of playing. I am doing a course at Fort Collins in June and I have asked that we have a whole unit devoted to baroque dance . . . .

Bravo! If one can dance a gavotte, perhaps one can play one.

Yes, if one understands the gestures and their responses and the way all this is represented in the music, then one understands the rhythm. And this idea is very important in Messiaen, because his idea of rhythm is the antithesis of everybody else's. He finds Sousa marches to be a-rhythmical because they are much too strict to have anything to do with rhythm, and in this context the Greek idea that you have both a verb and a noun for the word, so that you can talk of rhythming I find fascinating. And of course that's what you do with Mozart, who is supremely rhythmical but not at all metrical but that is a whole topic in itself.

This mention of composers and your working with them brings me to another question I was intending to ask you. . . . What present-day composers post-Messiaen do you prefer? Have you worked with any with whom you have a particular rapport?

I've played a tremendous number of first performances — recently I did eight in one month — and probably the most interesting work that I have done is by Charles Camilleri, called *Missa Mundi.*

Of which you gave the premiere, I believe.

He's just finished another for me. His music is interesting because it comes from the "root and branch" tradition with its use of normal notation, although it is used in a new way, where for instance, you have rhythms treated as African rhythms and so forth, but at the same time the music has shape and form.

James Stevens is another interesting new composer. He has written a lot of film music and a work called *Amo ego sum* in which the audience is called upon to chant. I played it in a rather different environment, in a Northern cathedral, and they didn't chant.

Northern reticence, eh?

Yes, I'm afraid so.

Anything else?

No, I am not particularly keen on music for organ and tape, because the tapes seem to contain parts which could have been played or vice versa, and there doesn't seem to be any special reason for using the technique. But I have played the work of William Bolcom, many times, and I feel that his use of this device is very exciting.

Do you think, from what you hear as you travel around, that the standards of performance are improving?

They're going up, but I'm worried about the polarization of movements. Movements if not held in check can just become another arm of the *avant-garde,* because you either get extremism or a group of people who just like something their way. For instance, you hear people talk about a Romantic revival . . . this is just a form of nostalgia. There was not the necessity for reviving the music as there was, for example, baroque music, for we had not completely forgotten the period. It has been with us always, so why a "movement"? Why can't people just play the music? It is the same with tuning. Every time someone takes up a cause they go just wild, as with tunings, not understanding the tunings but insisting on them just the same.

I think that this happens not only in the field of organ music but in all musical disciplines. . . .

I'm sure it does, but I do think that we ought to be aware of it. With an instrument such as the organ, which has a slightly precarious existence anyway, we really can't afford it.

You are certainly right about that.

If one is to play the Romantic repertoire, then play the *best* of Reger, the *best* of Liszt and Frank, and so on — properly. But people tend to say "Oh, we can't programme Bach because of the great Romantic Revival," and that's sloppy thinking. All music from Orlando di Lasso to Camilleri has been written along the same principles. It all has things in common, things like rhythm. I think we tend to forget that altogether, simple as it may sound. We *must* just look at the entire repertoire from a musical point of view, but so often we don't. We get a little bit of information and take a standpoint.

Do you find that these "cults" which espouse new causes more often that not spring up in North America?

I think that they flourish in America, because Americans are always open to new ideas . . . they will say "why not?" (a wonderful phrase) and try something new, as opposed to here, where you will get "Oh, I don't think so . . ." and then you have to persuade them. I love American audiences and students for their open attitudes, but it is a dual-sided coin, in that it has good and bad effects. I do think that there can be found in America a slight inferiority complex which is totally undeserved. All this has got in the way of improving performance standards. In adjudicating competitions, and indeed in teaching masterclasses, I am struck by the way in which extramusical considerations have inhibited participants so that there is a lack of projection of the music.

Can the youth of the participants have anything to do with this? You were a precocious performer quite young, but I don't think that this is the norm, yet competitions are for younger and younger performers. Aren't young artists perhaps being pressured by a world governed by competitions where one is expected to play loud and fast and learn all the notes without learning much about the music?

That is partly true, but they are not even learning all the right notes too well. We've hopefully gone through the stage where we said "heart" was more important than wrong notes. It has reached the point that people are loath to criticize sloppy performances. Of course, there will always be slips in performance, but the right notes are important and should be learned first. How does one arrive at the right tempo without first having done this?

What about standards of instruction as you see them?

Well, it is really the awful propensity of people who haven't quite made it as pianists who say to themselves "I'll take up the organ . . ." who are occupying teachers' time and pulling the standard down. I make a point of saying wherever I go that departments of music and private teachers should accept as students only people who have one or two or three piano concertos under their belts. If we are going to have any self respect, there's the standard.

I've heard it said that there are just too many organ recitals and too many people playing. Do you find this to be credible?

There definitely are. And it causes audiences to stay away.

Personally, I think that here in England, the problem of lack of interest lies in the fact that people hear the organ in church and are turned off. I have a number of friends who wouldn't dream of going to an organ recital because they associate the instrument with being bored to tears in church services where the organist droned out improvisations to accompany the movements of the choir and clergy — a kind of ecclesiastical musak. I don't think the same kind of atmosphere exists in American churches.

No, it's always lively, with the hymns taken at a brisk pace, and the organ is not used so much to cover up other activity. I don't play for church services. I found myself to be temperamentally unsuited to it — I just can't begin when a red light comes on, for instance. I was once in a church position for three weeks but I just couldn't get it right and I won't treat music that way. It is like taking the "To be or not to be . . ." speech from *Hamlet* and just as you are getting to the punch line having to stop and go on to something else. Of course it's deplorable that the church, which used to be the custodian of all the arts now puts music in the background.

Perhaps the doctrine that music is to be used in the service of the Lord is a depressant where music in the church is concerned.

More likely, the people who embrace this doctrine don't understand what "the service of the Lord" is. The goal of spiritual man is to achieve perfection and most people do themselves and religion a great disservice by saying it is unattainable, therefore why try? To use anything second-rate in a church service ought to be considered unforgiveable. What's more, if the Christian church above all practiced the teaching of the One upon whom their faith was founded, they would have confidence that the means would be forthcoming and would set and attain the highest standards. The people who attend church services need the spiritual food of first-class music on first-class organs.

Well said. Now let's talk about design and construction. You are obviously an advocate of mechanical action organs which are well-balanced and not just copies of old instruments but well-thought-out and designed for the room they are to play into and the music which is to be played on them. Your views on the subject have been published time and time again.

I became an organist only after playing my first tracker-action organ. I found that I could do things, achieve effects which I had spent hours working on at the piano, and that I could not do on electric-action organs. But a tracker action that is heavy, sluggish, and impedes playing is useless. I'm not one who advocates any tracker action just for the sake of the action. There again we have this awful polarization in the organ world. The music must again be the major consideration. As to design, it is imperative to know the type of music one wants to play and be content with that, but it is absurd to say, for instance that an organ *must* not have a top G or must not have strings. That's more muddled thinking. Things like the proper balance between divisions should be achieved. If an organ is three-manual one should be able to play three-manual music on it, and so on.

What about French organs? Don't they seem to be the ideal medium for just about all the repertoire?

Well, they certainly sound exciting but in the German repertoire, for instance, there is not the character of the divisions to be able to play properly, say, the *F-Sharp Minor Prelude and Fugue* of Buxtehude. Each division of the German classic organ had its own character, and the opening of this piece should begin on the extrovert *positiv*, the next section on the noble, haughty *hauptwerk*, and so on. Then the character of the music is brought out and its relation to the instrument is apparent.

And on that note, after the usual amenities, we ended our talk, as Gillian Weir had then to drive back to her home in Reading, in Berkshire, some forty miles from London. And this after a day of recording for the BBC and granting me this interview. She was soon to leave for Melbourne to be Artist-in-Residence at the University there for two months, then to Fort Collins, Colorado, in June, which she mentioned, then back to Australia in August, to the U.S. in October — and on it goes. With her base here in England, Gillian Weir seems nonetheless to be a citizen of the world, a place in which her expertise is much in demand.

An Exercise in Musicianship and Creativity: Adding Ornaments in Baroque Music

by Margery Halford

***American Music Teacher,* June/July 1980**

Not so many years ago, only such highly erudite scholars as Wanda Landowska and others with exceptional learning dared to play more than the written notes in Baroque music. Today, more and more musicians are becoming aware that this is not only the prerogative of the performer of Baroque music, but also his duty.

The Baroque philosophy considered the performer a co-creator with the composer. The composer wrote a skeleton for the performer to turn into a viable, living composition. He was expected to know how to do this because it was all a part of playing in "good taste." Francois Couperin, C.P.E. Bach, J.J. Quantz, L. Mozart, and Thomas Morley are among the most prominent writers on this subject. The English translations of their books are listed at the end of this article.

Although their lives span the entire Baroque era, there is a great unanimity in their teaching. In particular, they agree on ornamentation. Some ornaments might be written on the page, but the composer knew that the performer would add essential ones without any specific direction. In fact, toward the end of the Baroque era, when J.S. Bach wrote virtually all the ornaments in some of his compositons, he was severely criticized by his contemporaries who felt insulted that he had to tell them everything to do.

Embellishing Baroque music is one of the most delightful aspects of playing it. It is also one of the most creative, yet structured, exercises in musicianship. Learning the basics is not difficult, nor is learning to play ornaments neatly. It is not necessary to add a lot of decoration and definitely not desirable to overdo it. Marpurg says that the performer who adds too many ornaments when repeating is like a gentleman who "when paying a compliment to a woman, bows with every word."

Teaching to add ornaments contributes to musicianship in these ways:

1. The pupil learns to sense the proper place in a phrase to highlight with an ornament, such as a trill.
2. He finds notes which require the incisive accent of a mordent to emphasize the rhythmic figure.
3. He learns to shape the contours of a melody by adding shapely auxiliary, neighboring, or passing notes to make it flow more smoothly.
4. He improves his understanding of rhythmic structure and his ability to play rhythms accurately by knowing how to fit the ornaments into context gracefully.
5. He learns something of analysis by identifying the little Baroque motive, then tracking it through the piece in its-

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Mrs. Halford is a prominent pianist, teacher, and editor in Houston, Texas. ©1980 by *American Music Teacher.* All rights reserved. Used with permission.

variants so that he can decorate them alike.

6. He uses this learning to improve his ability to improvise.

Most of the Baroque compositions we teach are in binary form, with each half repeated. The repetition is structural, and to omit it is to avoid one of the principles of Baroque composition. The first time, the composer's notes are followed except for adding essential ornaments and observing the ordinary conventions of performing. When repeating, the performer is expected to embellish the music, not altering it beyond recognition, but elaborating on it.

The first ornament to teach should be the trill. "Trills are indispensable," C. P. E. Bach tells us. They are an essential part of cadences, usually occurring on the next to last note of each half (generally a dominant harmony). For all practical purposes, the trill always begins on its upper auxiliary (the next higher scale note). The pupil will find this easy to understand as soon as you explain that it is the dissonance formed by the upper auxiliary and the bass note that is the reason for the trill. This dissonance is repeated and resolved over and over again. "Dissonance," all the early writers agree, "makes the concords sound much sweeter." There are many different stylish ways of playing trills, but all of them share the same basic rules: 1. Begin on the upper auxiliary. 2. Begin on the beat, that is, at the time the main note should be played. 3. Alternate back and forth with the main note. 4. End on the main note at any time after at least 4 notes have been played.

Trills may also do any of these things: (a) The first note (upper auxiliary) may be prolonged any length of time up to half of the main note, then followed by the repercussions. (b) The trill on a long note may speed up as it proceeds (but never slow down). (c) The trill on a long note may come to a stop *point (d'arrêt)* at any time after a least 4 notes have been played, and remain there until the main note value is completed. (d) The trill may have as many notes as the performer's taste and skill permit. (e) A termination, consisting of the lower auxiliary and main note replayed a final time, may be added to most trills, particularly if the next main note is a second higher or lower. (f) Alternatively, the next main note may be anticipated quickly before its time value, so that it is heard quickly ahead of the beat, then on the beat as written.

The next ornament to teach is the mordent. This is the "biting" ornament. Leopold Mozart (Wolfgang's father, who was the most famous violinist in Europe), states that it is like "the bite of a small animal who nips and runs away quickly." 1. The mordent begins on its main note, on the beat. 2. The lower auxiliary is played quickly and followed immediately by the main note again. 3. The main note is then held for the rest of its time value. On a long-value note, the lower auxiliary may "bite" another time. The mordent must be quick (the little animal doesn't stay long enough to get swatted), and it must end before its note value is ended.

Here are some basic working rules for adding ornaments:

1. Learn the piece through without any ornaments at all (omit those the composer wrote, too). This follows C. P. E. Bach's advice to "learn the plain air first, so you can identify those notes which you will want to ornament."
2. Add the ornaments indicated by the composer.
3. Add trills at the cadences at the end of each half of the composition. They may be written already, but remember that if they are not, the composer assumed you would add them.
4. Select a place in either the first or last half of the piece where you think an ornament would be a good decoration.

If the note is in a descending progression, use a trill.

If the note is in an ascending progression, use a mordent.

This is Quantz' rule, and it is infallible.

Here are some other guidelines for adding ornamentation:

1. The piece may proceed from fewer ornaments to more ornaments, but never in reverse.
2. The second half should match the first half in its style of ornaments.
3. Don't add too many ornaments.
4. Whenever variants of an ornamented idea occur, they should be ornamented to match.
5. Adding ornaments may be a gradual process. Don't feel it necessary to do all of it at once.
6. You may change your mind as often as you like. In fact, the ornamentation may be played differently every time you play the piece.
7. Write the ornament symbols on the music in pencil (so you can change them at will). See a standard list of Baroque ornaments.

Just as the greatest part of the fun in playing Baroque music lies in dressing it up tastefully, the greatest part of the fun of listening to it lies in trying to imagine how the performer is going to ornament each half when he repeats. Adding trills and mordents is only the beginning of learning to apply Baroque performance practices. They affect rhythm, phrasing and articulation.

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Why Not the Piccolo?

by Laurence Trott

Woodwind World — Brass and Percussion, May/June 1980

When I performed New York's first all piccolo concert for the New York Flute Club in 1977, John Rockwell of The New York Times said "it's hard to believe that such a well known instrument hadn't had a program all its own, but apparently nobody can remember a precedent."

For me, there have been many things "hard to believe" about the piccolo, for I know of no other instrument with such potential which has been so misunderstood or neglected.

What is a piccolo? According to The Harvard Dictionary of Music "The piccolo is a small flute, pitched an octave above the flute. It is one of the brightest and most penetrating instruments of the orchestra, and its upper register must be used with care." There are, of course, musical examples which fit this limited definition of the piccolo as a high, shrill flute. One easily thinks of Stars and Stripes or The Saber Dance. It is, however, this understanding of the uses of the piccolo as basically limited to the above, complete, of course, with the shrillness and bad intonation which sometimes is heard, which gives rise to a derisive response to the instrument, complete with its own anecdotes, and even poetry, such as the following by George Gethin Park, reprinted from The Piccolo Society's newsletter:

Peter and His Piccolo

When Peter played the piccolo
He'd give your ears a tickle-o,
The notes he blew so loud and shrill
Would make an aviator ill,
And with desire your heart he'd fill
That you could hurl a brick or so
At Peter and his piccolo.

All of us who love and choose to play the piccolo recognize that this is an incomplete picture, and that playing the piccolo can be a gratifying experience. We know that it is fun to play a powerful instrument, and that there are many other aspects to the piccolo's character. But it is true that there has been an unavoidable frustration for serious piccoloists.

The piccolo is a difficult instrument. It is physically demanding to play loud in its top register, and, since its ability to penetrate in that register is one of the instrument's important roles in band or orchestra, we are asked to play in our extreme register more often than most other instruments. Tuning is difficult, partly because no instrument is perfect, but also because the piccolo is so sensitive that the slightest movement of the embouchure can be critical. In addition, the frequencies are so great in the top octave as to leave little margin for error. When these difficulties are combined with the fact that, contrary to popular opinion, the piccoloist is often required

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to play incredibly softly in that highest register (often, as in The Firebird of Stravinsky, after a long period of waiting), a case can be made that mastering the piccolo is a most formidable challenge. Since the instrument is so exposed the piccoloist needs to be always in top form. As John Krell, solo piccoloist of The Philadelphia Orchestra has said, "there's no place to hide."

It is here that frustration has become unavoidable for those who consider the piccolo their primary instrument. Violinists, pianists, trombonists, flutists, all have their own literature; they have a complete musical outlet on their instruments, including solo and small ensemble music. Piccolo repertoire in this regard has been inadequate, to say the least, and piccoloists who wished to perform as soloists or in small ensembles have had to become flutists and perform the flute literature.

As a piccoloist I have had to deal with these questions: Is the piccolo capable of being a complete instrument in its own right, or is it simply a small flute which some doublers specialize on more than others?

Over the past few years several ideas have occurred to me which have led me to speak out boldly in favor the former. I wondered how it can be that such a tiny instrument can play so powerfully as to be heard above the entire orchestra, and with a sound which seems to match the orchestra in size? When we hear one trumpet or one trombone, to say nothing of whole sections, we know that the piccolo is no match in terms of decibels. Then how does this projection occur? The answer is not in terms of power, but in terms of the sensitivity of the human ear, sensitivity which increases dramatically at the piccolo's top octave, continues to increase, and peaks at the top f # or g. While some other instruments can produce these pitches, only the piccolo and glockenspiel play comfortably and normally in this range. Clearly the coincidence of the piccolo's range with the sensitivity of human hearing is a special quality of the instrument and one worth remembering when defining its individuality.

I also thought again about definitions of the flute, especially Philip Bate's statement in *The Flute* that according to Robert Donington the flute is a species, not a family — many shapes but with one common feature: an air column confined in a hollow body and energized by the vibration or "fluttering" of a thin jet of air from the player's lips impinging on the sharp edge of an opening — generation of an edge tone.

Thinking of the flute not in terms of the modern instrument but rather as the name of a species, and knowing that that species is among the most ancient and widespread of all of man's musical instruments, and knowing about the relationship of piccolo range and human hearing. I had to wonder what length all of those pipes were: whether all of them were long or whether there might be traditions of short pipe playing toward which piccoloists might look for finding our separate ancestry, and upon which our own literature might be based.

The answer, of course, is that traditions of high pipe performance are global, including flageolets used for training birds, the penny whistle of Ireland, the pipe and tabor of Spain and France, the panpipes of Roumania, the shinobue of Japan, the tanso of Korea, and the fife of Switzerland. The remote past has revealed its traditions also such as the extremely small panpipes of Egypt.

Composers for the modern orchestra have drawn from some of these traditions when writing for the piccolo within the orchestra. Marches using the piccolo in its fifing tradition are legion; the "Farandole" from Bizet's *L'arlesienne,* with the piccolo singing out over the orchestra, is a pipe and tabor piece; there are beautiful uses of the piccolo depicting birds, such as Ravel's *Daphnis and Chloe,* and exquisite scoring in Mahler's symphonies.

Looking carefully at the whole orchestra repertoire we can find many examples by composers whose thinking about the piccolo has recognized its many unique features and has helped define its modern usage.

What emerges is a very special instrument, at once cute and charming, fragile and shimmering, powerful and martial. While it can sound enough like a flute to extend the flute's range it has its own timbre and character and a unique and large tonal and emotional range. Much of the newly emerging solo and ensemble piccolo repertoire clearly demonstrates this potential.

Other instruments have their own literature and provide a complete musical outlet for their performers. Why not the piccolo? Why not indeed!

I wish to thank Charlotte Kolczynski, the editor of the Piccolo Society newsletter for her help in research, and Edward Yadzinsky, bass clarinetist of the Buffalo Philharmonic for his help with acoustical matters.

Segovia's First Recordings

Angel's reissue furnishes the most valuable chapter yet in a multifaceted "biography."

by Allan Kozinn
***High Fidelity*, July 1980**

Andres Segovia: The EMI Recordings 1927-39.
Andres Segovia, guitar. Fred Gaisberg and David Bicknell, producers. Angel ZB 3896, $17.96, two discs, monophonic. From HMV originals, 1927-39.

Andres Segovia, though still giving concerts at eighty-seven, has become increasingly concerned of late with documenting the story of his life and art — reasonable enough for a man who has spent his years earning respect for an instrument that, before him, was a musical poor relation and whose name has become synonymous with that instrument.

The first product of this autobiographical urge appeared in 1970: "The Guitar and I," originally projected as a series of forty discs, each containing one side of reminiscences and one side of technical studies. When the project was canceled after only two LPs (MCA 2535/6), Segovia turned to prose, publishing the first installment of his memoirs in 1976. That thin volume takes us from his birth in 1893 through his autodidactic formative years and early career in Spain to the eve of his first international tour in 1920. He had by then merely laid the groundwork for his long career, and as the memoir leaves off, we see a young man standing on a steamship deck, overcome with self-doubt as he ventured from his homeland. Yet his star would soon rise: Within a decade, he made his celebrated Paris and New York debuts; he met many of the composers from whom he would commission works that are now centerpieces of the modern guitar literature; and during a visit to the London studios of HMV in May 1927, he began a recording career that has spanned half a century.

So in a sense, Angel's release of his complete HMV output — presented here on LP for the first time, in superbly clean transfers by EMI's Keith Hardwick — offers yet another chapter in the slowly unfolding history of Segovia and the guitar. As such, it is illustrated by Raul Ibarra Cocina's 1928 painting of the guitarist, less corpulent then, and an undated photo showing him looking a bit younger. And although composer/guitarist John W. Duarte's charming appreciation and notes don't go nearly as far as they should have in describing this period in Segovia's career, the recordings take up the tale most eloquently.

We hear a comparatively young but mature interpreter at the height of his dexterity, eagerly working to establish himself, his instrument, and his new repertoire before the broader classical music public. What's more, we hear him playing two legendary and long-retired guitars (a Ramirez and a Hauser) and using the catgut strings he so happily relegated

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to obsolescence when nylon became available after the war. While Segovia claimed that catgut strings were invariably false at the octave and generally difficult to keep in tune, there is little evidence of those problems here. Naturally, the guitar sound captured by the HMV microphones is a bit limited and boxed-in by today's standards, but even so, a remarkable degree of nuance comes through.

To be sure, neither the repertoire nor the basic performance style will come as a surprise to anyone even vaguely familiar with Segovia's work; in fact, this early twelve-year overview shows how little his basic approach has changed over the decades. The program is a typical mixture of single-movement arrangements (mostly his own) drawn from larger compositions for other instruments, pieces by guitarist/composers of the past, and, in the greatest proportion, works composed specifically for him. Moreover, he has recorded virtually everything here at least once again in the last thirty-five years, and most of those later accounts can still be found. Comparisons, however, reveal a few general patterns. While the first versions of Ponce's *Petite Valse* (recorded 1935) and Albeniz' *"Sevilla"* (1939) are no more exuberant than those he recorded in the early 1960's (MCA 2533, rechanneled), the speed and electricity of his 1936 Canzonetta from Mendelssohn's String Quartet, Op. 12 — a work that falls delightfully well on the guitar — gave way to slightly slower, more accurate playing when he remade the piece in the mid-1950's.

Of greatest interest are the works he either failed to record again or recorded for LPs now out of print. Among the former, the most intriguing is the 1930 rendition of Ponce's lengthy Variations and Fugue on *"Folia de Espana."* Heard here in an early version (later revised at Segovia's suggestion), the opening theme is simpler than that which appears in Segovia's published edition of the work, and only ten of Ponce's twenty variations are played (and those in a scrambled order). Nevertheless, the performance reveals both Segovia's awesome technical command and several facets of the guitar's coloristic and communicative resources. Even more enchanting are performances of Tarrega's tremolo study, *Recuerdos de la Alhambra* (1927), and *Estudio brillante* (1930), both of which Segovia recorded again in the early 1950s. (The later versions, on Decca, have long been out of print.) While the pieces themselves may now be counted among the all too familiar chestnuts of the repertory, they show him at his most virtuosic and, in *Recuerdos,* his most lyrical.

Interestingly, as time passed and fashion turned from a Romantic to a more "objective" performance style, Segovia's ultra-Romantic exaggerations tended to increase rather than recede. Nowadays, some of his gratuitous pauses and tempo distortions may be as much functions of faltering technique as representations of his current ideas about music. Yet, the seeds of the "Segovia style" are very much in evidence on these early discs: a generous use of glissandos; the old-fashioned rubato accomplished by rushing through a scale passage and then compensating by holding the concluding chord just a touch longer than the notation indicates; a penchant for broken chords; and the occasional combination of all these elements to build a remarkable false climax in the middle of a work.

As always, these manipulations work best in the Spanish music that dominates his repertoire. In the baroque works—Bach, De Visee, and Froberger—we can only accept what now seems a lexicon of stylistic error and textual infidelity as the style of the 1920s and '30s and judge it on its own terms. It is useless, for instance, to try to correlate Segovia's arrangement and performance of the Fugue from Bach's Violin Sonata, S. 1001, with a printed score, for he begins cutting and patching immediately after the subject is stated, and hardly sticks to the text for more than three lines at a time. The Prelude from the Cello Suite, S. 1007, arranged by Ponce, has sprouted an active (and really rather attractive) bass counterpoint. Segovia, in arranging a few movements from Robert De Visee's 1686 Suite in D minor, freely fleshes out harmonies, grafts on sections from other De Visee works, and performs them with dramatically rolled chords, a quick vibrato, slurred phrases — and worse, two full quarter notes to begin each section of the Bourree, rather than the eighth notes the style demands. No guitarist would dare impose such affectations on this music today. But if these are not echt [genuine] baroque readings, they are certainly echt [genuine] Segovia, and as such, they overflow with an irresistible charm, sheer beauty of sound, and a distinctly personal expressivity.

The extent of that individuality would become even more apparent if some enterprising company would collect and issue the discs of Segovia's contemporaries. Although it is often assumed that he emerged from a vacuum, that is not entirely the case. There was, in his native Spain, a classical guitar tradition with roots that went back to the mid-nineteenth century; its major practitioners viewed the self-taught, evangelical Segovia as a renegade. The pivotal figure was Francisco Tarrega, who died in 1909, the year Segovia (then sixteen) gave his first formal recital. Tarrega never recorded, but some of his pupils did. Miguel Llobet, for one, made quite a few 78s, playing in a style even more wildly Romantic than Segovia's. Emilio Pujol, who at ninety-three is the last living link to the Tarrega tradition and is now best known as a composer, arranger, theoretician, and musicologist, made some recordings too. Like Tarrega, but unlike Segovia and Llobet, Pujol preferred to play without fingernails, and the sound on his recordings is unique. His readings, from the evidence of a set of pavanes by Renaissance vihuelist Luis Milan, are remarkably modern, with consistent, steady tempos, solidly played chords, and a complete lack of coloristic flamboyance.

Yet another fascinating guitarist of this era was the Paraguayan Agustin Barrios, a true eccentric who believed himself descended from Indian chiefs and gave concerts half naked and in Indian feather headdress. Despite all this, he was a superb player and a gifted composer, who recorded dozens of discs of his own music as well as some standard repertory. John Williams recently devoted a whole LP to the music of Barrios (Columbia M 35145), and delightful as the readings are, they pale in comparison with Barrios' originals, which, incidentally, seem to have been recorded on a guitar with steel strings.

All these treasures and more are currently circulating among guitar buffs, just as the Segovia HMV 78s did until now, and their transfer to LP would add a desperately needed perspective to the history of this increasingly popular instrument. The guitar world is quickly growing to maturity: As the technical standard continues to improve, players no longer blame interpretive inadequacies on the limitations of the instrument; in programming recitals, performers are turning away from the "sampler" approach and playing longer, deeper works, more akin to pieces one might hear at a piano or cello recital; and musicologists are now specializing in the field, digging up major lute, vihuela, and guitar works from European libraries and publishing them in authoritative editions.

All that lags behind is guitar discography, still in a horrible state even where so illustrious a performer as Segovia is concerned. Until now, his only recordings consistently available have been those made between 1956 and 1972 for Decca (now MCA) and four mediocre albums made for RCA Red Seal since 1974. The restoration of these prewar HMV discs, therefore, is a major step. But there's a lot more work to be done. During the war, Segovia's recording activities were suspended, and when he began again in 1945, it was before the microphones of Decca. Almost all of his Decca 78s were transferred to LPs early in the 1950s, but those are now out of print. In fact, of the twenty-seven Segovia LPs (transfers and originals) Decca issued, only eighteen are available. Now that MCA has started a vigorous reissue program, perhaps the nine missing albums and the few untransferred 78-rpm tracks will turn up again.

But that's not all. During his early Decca years, in 1948, Segovia made a series of 78s for Musicraft. These were all Bach performances, and all except the S. 1001 Fugue have been available for some time on a terrible-sounding Everest disc (3261, rechanneled) and a slightly better pressing by Saga (5248). He also made a few recordings for English Columbia, in 1950-51, including the Castelnuovo-Tedesco concerto and a series of short solo works. The concerto and most (there always seems to be something missing) of the short works are now available only on import (Odeon 33 QCX 127 or, from Japan, Odeon 053 01021). It is extremely doubtful that these will ever be offered in a format as convenient as that of the HMV recordings. What is needed is a label or project that will do for the guitar what Desmar/IPA has done for the keyboard or what

New World Records has done for American music.

A few final points must be raised as to the Angel set, all having to do with shortcomings of the otherwise attractive packaging. First of all, there are blatant errors in the notes. The Bach Fugue is, of course, in G minor, as listed, but it should have been noted that Segovia plays it (as do all guitarists) transposed to A minor. Likewise, the C minor Prelude from S. 999 appears here in D minor. According to Duarte's notes, all the Bach arrangements, except the S. 1007 Prelude, are by Segovia; however, the cover listing indicates that four of the six Bach works were arranged by Ponce. (I believe Duarte's information is correct.) A minuet by De Visee is misidentified as a sarabande; and the movements of Ponce's Kreisleresque forgery of a Sylvius Leopold Weiss suite are given as Prelude/Gigue/Sarabande/Gavotte, when they are in fact Prelude/Allemande/Sarabande/Gavotte/Gigue!

What's more upsetting, though, is that EMI/Angel, having spent a great deal of time and effort locating, transferring, and sequencing these historical gems, didn't follow through by letting listeners in on the pertinent discographic information, which, it seems to me, should be a central feature of a release of this scope and importance. We are told simply that the sessions (there were only nine) took place in London between 1927 and 1939. (Evidently, further discographic information was supposed to be part of the set, and Angel promises to provide it with future pressings. Meanwhile the information is available from Angel's Editorial Department, 1750 N. Vine St., Los Angeles, Calif. 90028.)

Still, this collection is wonderful to hear and sheds far more light on Segovia's early artistry than any of his autobiographical projects can. And if your only exposure to Segovia has been through his recent concerts and recordings, you owe it to yourself to hear how he sounded at the height of his powers.

Dictated Music: Nonprint to Print

by Shirley P. Emanuel

In the present article, we will examine essentially the reverse of the process described in the previous four in this series about a proposed system for dictating music. We will discuss going from mental concepts, braille, or tape to print notation.

Securing satisfactory print manuscripts

At one time or another, acquiring or producing ink print music manuscripts becomes a concern of most people—blind or sighted—engaged in musical activities. Composers and arrangers require manuscripts that are both attractive and perfect in technical details. College students must submit notationally correct and readable class assignments. Church musicians, teachers, other students, and amateur musicians have a plethora of needs for music to be written down in print.

Blind persons would do well to keep in mind that not everyone reading print music — even very difficult or complex music — has the requisite knowledge and skills to produce a professional-quality manuscript. Reading and writing music notation are two quite different processes. For this reason, copyists should be chosen with extreme care if the music is being sent to publishers and conductors or is being entered in competitions. Students, who often need material copied several times weekly, can usually find another student willing to and capable of preparing class assignments that must be submitted in writing. Teachers can normally be prevailed upon to suggest qualified people for the job. Other blind musicians often have to rely on colleagues, family members, friends, fellow choir members, or recruits from professional music groups. The potential candidates for copying down music in these instances are likely to possess varying degrees of expertise which may or may not be adequate for the job at hand.

Most copyists, even those who work professionally, encounter new or particularly complex notational problems that they cannot handle immediately. Questions that come up in this context can be answered easily and quickly, however, by consulting readily available print notation books. For your information, a number of these reference sources are listed at the end of this article. These print books can be purchased from the sources listed or they frequently can be found in college and university music libraries and large public libraries; unfortunately, these reference tools are not available presently in braille, large-print, or recorded formats.

The proposed system and securing satisfactory print copies

The proposed system for dictating or describing music is intended as a *vehicle* for precise communication about the notation; the system or *vehicle* itself, however, cannot ensure error-free descriptions of music. The degree of correctness attained depends on the precision and expertise of the individuals — the dictator and the recipient — involved in transferring the information. Errors crop up, for example, if readers do not describe the notation accurately; that is, read the notes and rhythmic values correctly, use proper terms for signs, and describe the exact placement of markings. Similar mistakes can be made by copyists who may write down or place the notes and other notational symbols incorrectly.

According to the proposed system, the description of a particular piece of music is the same whether the music is being described for the purpose of its being brailled, played, memorized, analyzed, etc., or being written in print manuscript. The difference lies not in the system, but in what is done with the dictated information.

Consider again the first three measures of "Come, Thou Almighty King," used in the last article to illustrate how music theory examples can be dictated. The blind musician describing the music for a sighted copyist would read exactly the same information as the sighted reader would dictate to a blind musician:

One flat. Three-four meter.

First measure: 3 quarter-note chords, third octave F, A, F, and C; F, C, F, and A; second octave A, fourth octave C, fourth octave C, and F.

Second measure: 3 quarter-note chords, B, third octave B, D, and G; C, A, C, and F; C, G, C, and E.

Third measure: doted-half-note chord, second octave F, third octave A, C, and F.

This description is identical to that given in the last article; only the purpose for an the person doing the dictating have changed.

We can therefore turn to practical considerations for blind musicians wishing to use the proposed system for communication with sighted copyists preparing print manuscripts for them.

Any copyist chosen must know the signs and symbols of print music notation. In addition, he or she needs to learn two general elements of the proposed system: the braille system of octaves and the braille rules of octave designations in melodic movement. The idea behind the braille system of octaves will not be completely foreign to many formally trained musicians, because they have almost certainly been exposed to other octave designation systems in the course of their studies. Even if potential copyists have never before encountered octave systems, the concept is not difficult to grasp. Rules for melodic movement are also straightforward and should present little difficulty; a modest amount of practice should solve any initial problems. Together, these two elements save many words, and therefore time — and sometimes money. They also provide for a high degree of preciseness, particularly in complex music containing many notes, voices, and performance and expression markings.

Copyists will grow accustomed to hearing the information given in the order prescribed by the formulas for instrumental and vocal music and will develop copying methods accordingly. The problems of preparing music manuscripts are matters more of aligning and spacing the notation symbols than of ordering, as is the case with writing music in braille; therefore, people writing down the print music will experience a minimum of problems with the system itself. Copyists will be advised, however, to work in pencil, to have a good-sized eraser handy, and to leave plenty of space between notes so that other symbols can be added and notes of differing rhythmic values can be aligned properly without having to erase and start over. In most instances, of course, a series of draft copies will have to be prepared, particularly if the end product is to be a professional-quality manuscript.

Braille readers unfamiliar with print music notation need to know that certain braille devices do not exist in print and, therefore, will not mean anything to sighted musicians who may be copying music for them. Potential difficulties in communication can be avoided if terms such as "played or sung with" are used instead of "in-accord" and "all notes staccato" instead of "doubling." For the term "grouping," substitute phrases such as "four quarter notes" or "six eighth notes." Print repeats are normally used only for large sections consisting of several measures. In dictated music, but not usually in print, we can also use repeats for measures immediately following measures being repeated.

Other more technical inconsistencies between braille and print notation are likely to surface as you go along. However, a general awareness of the existence of these differences will enable you to quickly identify situations needing further clarification. One such area is the use of phrase markings and slurs in general braille transcriptions and in print notation. In print, phrases and slurs are written the same way. The curved line extends from the point where the marking actually begins to the precise point where it ends; usually the line starts directly above the head of the first note it applies to and ends just above the head of the last note, even when this last note is tied to a preceding note. In braille, phrases and slurs can be shown in more than one way, depending primarily on their length or the performing medium of the music. Another situation requiring similar alertness is in vocal music. In print music, syllables are aligned with the notes with which they are to be sung; in braille, text and music are not lined up, but correlation is established through slurs. Unusual syllabication or correlation between text and music may need to be explained to copyists.

Print notation reference sources

The rules and details of print music notation are discussed in the following selective list of books.

Read, Gardner. *Music Notation*. 2nd ed. New York: Crescendo, 1972. $13.95. The most comprehensive reference. Available from Crescendo Publishing, 200 Park Avenue South, New York, NY 10003.

Donato, Anthony. *Preparing Music Manuscript*. Westport, CT: Greenwood, 1977. $14.75.

Directed at the copyist. Less comprehensive than Read, but sometimes contains different information. Available from Greenwood Press, Inc., 51 Riverside Avenue, Westport, CT 06880.

The following publications are significantly less comprehensive than the two titles above.

Boustead, Alan. *Writing Down Music*. London: Oxford University Press, 1975. $15.00
Available from Oxford University Press, Inc., 200 Madison Avenue, New York, NY 10016.

Rosenthal, Carl A. *Practical Guide to Music Notation*. New York: MCA Music, 1967. $3.75
Available from MCA Music, 445 Park Avenue, New York, NY 10022.

Warfield, Gerald. *How to Write Music Manuscript*. New York: David McKay Company, 1977. $6.95
Available from Longman, Inc., 19 West 44th Street, New York, NY 10036.

Sample tapes available

This article, the last in the present series, completes the description of the proposed system for dictating music. A sixth, summarizing your responses and our findings, will follow in a few months. We urge you to send us your comments so that they can be included in our evaluation of this phase of the project. We thank those of you who have already taken the time to share your thoughts with us.

Sample tapes and braille copies of additional dictated music examples are available for your evaluation. These selections demonstrate the handling of technical problems in different types of music ranging from fairly easy to difficult. Samples have been prepared for keyboard, vocal, and single-line instrumental music.

To request sample materials or give us your comments, write to:

Music Section
National Library Service for the Blind
and Physically Handicapped
Library of Congress
Washington, DC 20542

The Braille Music of Germany: Reuss System, Part III

by Bettye Krolick

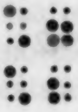
This the final article of three comparing the Reuss system used in Germany with the Spanner system used in the United States. Sources referred to are *Lehrbuch der Welt-Blindennotenschrift* by Alexander Reuss (Leipzig, 1964 and 1978) and the *Revised International Manual of Braille Music Notation, 1956* compiled by H.V. Spanner (Louisville, Kentucky, 1961). What is referred to in this series as the Spanner system, represents the work of many countries.

This article discusses the signs for plucked and bowed string instruments. The majority of signs, including those for notes, ties, slurs, bowing, plectrum, and specific strings, are identical in both systems.

Left-Hand Fingering

Left-hand fingering signs are the same in the two systems but the continuation lines that follow fingering differ. In Spanner, a dot 3 following a fingering sign indicates the beginning of a continuation line, and dot 6 preceding a fingering indicates the end of the line. Example 1 shows the Reuss signs for the beginning and ending of a line of continuation. The beginning sign appears before the note with its fingering, and the ending sign appears after the final fingering for that line.

Example 1. Reuss

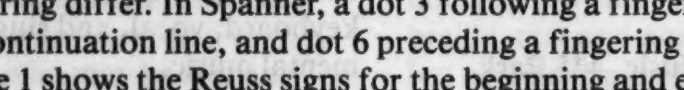


Beginning of continuation line

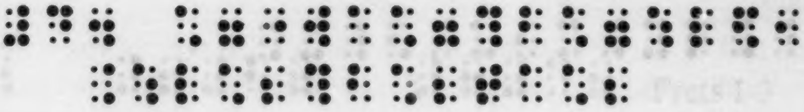
End of continuation line

Example 2a shows music with three lines of continuation written according to the Spanner system. Example 2b is the same music written according to the Reuss system.

Example 2a. Spanner



Example 2b. Reuss



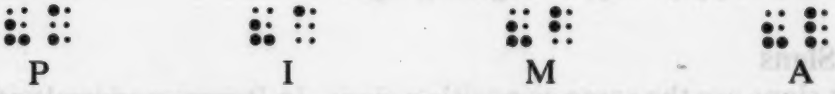
Right-Hand Fingering

The Spanner manual does not provide for right-hand fingering, which is commonly written in print as the letters P (thumb), I (index finger), M (middle finger), and A (ring finger). *Musical Mainstream* readers have seen the customary, American system of writing these signs in literary braille on a separate line. In the Reuss system, right-hand fingering precedes a note and consists of a 2-cell sign. The first cell is dots 2-3-6 and the second cell is the same as the corresponding left-hand finger sign. Before a chord, the fingering is combined as shown in example 3: the opening sign is shown only once; the fingering signs follow; and, if no fingering is specified for one of the notes, that space is filled with dot 3.

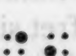
Rasgueado, a strumming technique, is indicated in print with a vertical, wavy line ending in an arrow at the top or the bottom. This notation is not mentioned in Spanner. Reuss uses a 2-cell sign for *rasgueado,* the first cell being dot 4 if the arrow points up and dots 4-5 if the arrow points down. The second cell is the sign used to signal right-hand fingering, dots 2-3-6. A third cell is added if the finger to be used is specified. Example 3 shows the Reuss signs for right-hand fingering, *rasgueado*, and the combination of the two.

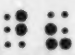
Example 3. Reuss

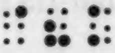
Right-hand fingering

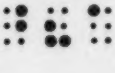


Rasgueado

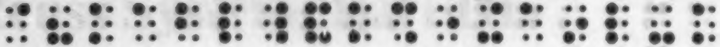

from bass strings to treble (up)


from treble strings to bass (down)


rasgueado up with P (thumb)


rasgueado down with I (index finger)

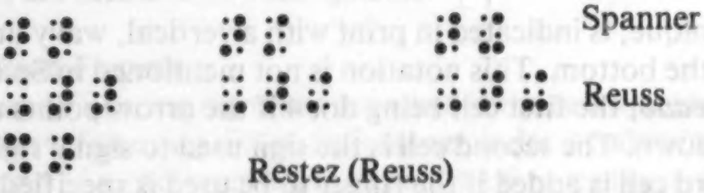
Chord with right- and left-hand fingering



Positions

Position signs in Spanner and Reuss are similar. In Spanner and Reuss, the sign for seventh position begins with a dot 6. In Reuss, however, every position sign also begins with dot 6. Example 4 shows the first three position signs in Spanner, the same position signs in Reuss, and an additional Reuss sign meaning "restez" or remain in the same position.

Example 4. Position Signs

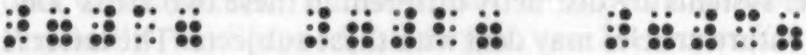


A word of caution should be inserted lest readers assume that all position signs are read the same whether or not the dot 6 is present. While the Spanner system is generally followed, Brazilian press braille is an exception. A dot 6 preceding a position sign indicates a line of continuation for that position. In the Spanner and Reuss systems, position continuation lines are written as described in part I of this series; the continuation lines described above apply only to fingering signs.

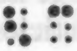
Fret and Barré Signs

In Spanner, fret signs are the same as position signs. In Reuss, numerals are used for fret signs; these numerals being surrounded by parentheses and preceded by the word signs. Barré signs are distinctly different in Reuss, and provisions are made to indicate the finger to be used for a partial barré. Example 5 shows first three fret signs and barré signs of the Reuss system.

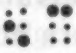
Example 5. Reuss



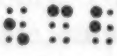
Frets 1-3



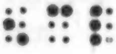
Grand barré



Partial barré



Partial barré across 2 strings



Partial barré across 3 strings

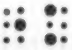
Harmonics

In print, signs for open-string and natural harmonics are identical, and in braille, Spanner uses one sign (dots 1-3) for both. Reuss, while using the same sign as Spanner for open-string, precedes that sign by dot 5 when indicating a natural harmonic. In addition, the Spanner sign for an artificial harmonic is dot 4, while Reuss employs a 2-cell sign (dots 3, 4 and dots 1, 2, 3). (See Example 6.)

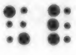
Pizzicato

To indicate left-hand pizzicato, the Spanner system uses dots 4-5-6 and 3-4-5, the same sign that indicates left hand in keyboard music. In the Reuss system, a special sign is used for left-hand pizzicato whenever it is indicated in print with a plus sign. (See Example 6.)

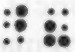
Example 6. Reuss



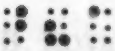
Natural harmonic



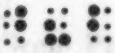
Artificial harmonic



Left-hand pizzicato



Left-hand pizzicato played with 1st finger



Left-hand pizzicato played with 2nd finger

This three-part series has compared Reuss and Spanner in areas where most signs are identical or similar. Figured bass and short-form scoring have not been mentioned, because the Reuss and Spanner systems are distinctly different in these two areas. Depending on reader interest, future articles may deal with these subjects. The latter is the most interesting (and the most frustrating) to readers because of the large number and variety of systems for short-form scoring. Please let us know if these articles on international braille music have interested you. Your comments and questions about braille music are welcome and should be directed to Bettye Krolick, 602 Ventura Road, Champaign, IL 61820.

New Music Materials

The following works are available on a 2-month loan from the Music Section, National Library Service for the Blind and Physically Handicapped, Library of Congress, Washington, DC 20542. Braille and recorded materials may also be purchased from their respective producers, but large-print scores are available on loan only. These listings show, where possible, composer, title, print publisher, producer, and Music Section catalog number.

Sources

Armstrong/Edutainment Publishing Company
Division of W. T. Armstrong Co., Inc.
P.O. Box 963, Dept. P
Elkhart, Indiana 46514

CMS Records, Inc.
14 Warren St.
New York, New York 10007

Folkways Records and Service Corporation
43 West 61st Street
New York, New York 10023

HC. Handcopied braille; available only on loan from the Library of Congress.

RNIB. Royal National Institute for the Blind
224 Great Portland Street
London, W1N 6AA, England

VFB. Verein zur Förderung der Blindenbildung e.V.
26 Bleekstrasse
Hannover-Kirchrode 3000, West Germany

Braille

Scores

Popular Music

Baker, Adrian
Dance Yourself Dizzy,
RNIB; BRM 26123

Linzer, Sandy and Randell, Denny
Working My Way Back to You
RNIB BRM 26068

Popular Music Lead Sheets no. 5 (Send One Your Love; Rise; Green Green Grass of Home; Misty; Easter Parade)
BRM 26125

Weller, Paul
Going Underground
RNIB; BRM 26121

Wonder, Stevie
Songs in the Key of Life
HC BRM 26034

Violin — Methods

David, Ferdinand Victor
Violinschule Vogel
VFB BRM 26065

New Music Materials Braille

Violin Music

Albéniz, Isaac Manuel Francisco
Tango from Espana op 165. Schott
VFB BRM 26067

Aubert, Jacques
Capriccio Peters
VFB BRM 26049

Bach, Johann Sebastian
Sonata, S. 1001, G minor. Breitkopf und Härtel
VFB BRM 26081
Sonata, S. 1002, D major. Breitkopf und Härtel
VFB BRM 26082
Sonata, S. 1003, A minor. Breitkopf und Härtel
VFB BRM 26080
Sonata, S. 1004, D minor. Breitkopf und Härtel
VFB BRM 26132
Sonata, S. 1005, C major. Breitkopf und Härtel
VFB BRM 26084
Sonata, S. 1006, E major. Breitkopf und Härtel
VFB BRM 26133

Bazzini, Antonio
La Ronde des Lutins Schott
VFB BRM 26112

Beethoven, Ludwig van
Sonata No. 1 op 12, D major. Vogel
VFB BRM 26071
Sonata No. 5 op 24, F major. Vogel
VFB BRM 26105
Sonata No. 9 op 47, A major. Publisher undetermined
VFB BRM 26102

Brahms, Johannes
Sonata No. 1 op 78, G major. Vogel
VFB BRM 26072

Dont, Jacob
Leichte Übungen op 17, book 2, Vogel
VFB BRM 26111

Drdla, Franz
Serenade Hofmeister
VFB BRM 26135

Ernst, Heinrich Wilhelm
Elegie op 10. Vogel
VFB BRM 26042

Gounod, Charles Francois
Meditation sur le Premier Prelude de Bach (Ave Maria) Vogel
VFB BRM 26046

Hauser, M.
Wiegenlied op 11, no. 2. Bosworth
VFB BRM 26042

Hermann, Friedrich, arr.
Klassische Stücke aus Werken Berühmter Meister, Band 4 Peters
VFB BRM 26066

Kayser, Heinrich Ernst
36 Etuden op 20
publisher undetermined
VFB BRM 26122

Die Konzert-Geige Simrock
VFB BRM 26088

Kreisler, Fritz
Chanson Louis XIII et Pavane Schott
VFB BRM 26050
Menuett im Stile von Niccolo Porpora
Schott
VFB BRM 26136
Recitativo und Scherzo-Caprice Schott
VFB BRM 26055
Rondino Über ein Thema von Beethoven
Schott
VFB BRM 26091
Tambourin Chinois op 3. Schott
VFB BRM 26089

Kreutzer, Rodolphe
42 Etudes ou Caprices
publisher undetermined
VFB BRM 26070

Manfredi, Filippo
Largo from Sonate in G Minor op 1.
Peters
VFB BRM 26092

Mazas, Jacques Féréol
Etudes Speciales from Etudes Melodiques et Progressives op 36. Vogel
VFB BRM 26054

Moffat, Alfred Edward
Alte Meister für Junge Spieler Schott
VFB BRM 26043

Mozart, Wolfgang Amadeus
Sonate, K. 373^{a} (379), G major
publisher undetermined
VFB BRM 26109

Reger, Max
Sonata op 42, no. 1, D minor. Vogel
VFB BRM 26106
Sonata op 42, no. 2, A major. Vogel
VFB BRM 26086

Rode, Pierre
Caprices op 22. C. Fischer
VFB BRM 26117

Violin Music, Arranged

Bach, Johann Sebastian
Concerto, S. 1042, E major
orchestral acc. arr. for piano. Peters
VFB BRM 26079

Bruch, Max
Concerto, no. 1, op 26, G minor
orchestral acc. arr. for piano. Peters
VFB BRM 26114

Beethoven, Ludwig van
Andante Favori, K. 57, F major.
Peters
VFB BRM 26057
Romance op 40, G major
orchestral acc. arr. for piano. Vogel
VFB BRM 26097
Romance op 50, F major
orchestral acc. arr. for piano. Vogel
VFB BRM 26075

New Music Materials Braille

Glazunov, Aleksandr
Concerto op 82, A minor
orchestral acc. arr. for piano.
Belaieff
VFB BRM 26115

Kreisler, Fritz
Londonderry Air (Farewell to Cu-Cullain) Schott
VFB BRM 26108

Mascagni, Pietro
Intermezzo Sinfonico from **Cavalleria Rusticana**
publisher undetermined
VFB BRM 26058

Violoncello Music

Larcher, Sigismund
Elegie publisher undetermined
VFB BRM 26107

Vocal Music

Wonder, Stevie
Songs in the Key of Life
Columbia Pictures Publications
HC BRM 26034

Large Print

Piano Music

Agay, Denes, comp.
Easy Classics to Moderns
Consolidated Music
LPM 392

Bach, Johann Sebastian
Three-Part Inventions Kalmus
LPM 396

Children's Piano Pieces C. Fischer
LPM 391

Eckstein, Maxwell
Big Note Carnival C. Fischer
LPM 400

Gillock, William
More New Orleans Jazz Styles
Willis Music
LPM 398

French Horn Music

Kopprasch, C.
60 Selected Studies for French Horn,
Book 2 C. Fischer
LPM 401

Recordings

Cassettes

Bach: Sonata for Solo Flute in A Minor [S. 1013]
CBM 696
Armstrong/Edutainment Publishing Company

Master class by Bernard Goldberg.
Braille score available on request.

A Beginning Accordion Method for the Blind CBM 693

by Robert McMahan

Course will teach persons of all ages, including those who read neither braille nor large type, to play music of easy to moderate difficulty on the piano-stradella accordion. Suitable for use by individuals either with or without previous musical experience, it will provide instruction for persons with either casual or serious interest in music. Music includes Michael, Row the Boat Ashore; Dona, Dona; Oh When the Saints Come Marching In; Oh, Susanna; Joy to the World; Ode to Joy (Theme from Beethoven's Ninth Symphony); and Goin' Home (Theme from Dvořák's New World Symphony).

Blues Harp: An Instruction Method for Playing the Blues Harmonica
FM 8358 CBM 680

by Tony "Little Sun" Glover I. Folkways Records

Adapted for use by blind and physically handicapped individuals with special permission of the copyright holder. Introduction to blues-style playing using Marine Band 10-hole harmonica. Covers simple melodies and techniques such as bending notes, train effects, and cross harp. Gives information on selecting harps for and playing with different guitar tunings.

Chaminade: Concertino for Flute. op 107 CBM 691

Armstrong/Edutainment Publishing Company

Master Class by Donald Peck. Braille score available on request.

The Great Composers: Biographies in Words and Music

The following series of cassettes was produced by CMS Records, Inc. Gives biographies of famous composers plus musical examples.

Wolfgang Amadeus Mozart. CMS X4603 CBM 670
Josef Haydn. CMS X4607 CBM 671
Franz Schubert. CMS X4604 CBM 672
Franz Liszt. CMS X4602 CBM 673
Felix Mendelssohn. CMS X4606 CBM 674
Ludwig van Beethoven. CMS X4605 CBM 675
Peter Ilyitch Tchaikovsky. CMS X4608 CBM 676
Johann Sebastian Bach. CMS X4609 CBM 677
Frederic Chopin. CMS X4610 CBM 678
Johannes Brahms. CMS X4611 CBM 679

New Music Materials Recordings

Tommy Newsom Speaks CBM 692
Armstrong/Edutainment Publishing Company
Tommy Newsom gives instruction on interpreting selected popular songs, including Havah Nagilah, Tico-Tico, Up a Lazy River, and Georgia on My Mind. Braille booklet available on request.

Vivaldi: Concerto in A Minor for Piccolo [F. VI, 9] CBM 695
Armstrong/Edutainment Publishing Company
Master class by Clement Barone. Braille score available on request.

best copy available

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